

EDMONTON'S 100% INDEPENDENT NEWS & ENTERTAINMENT WEEKLY

VUEWEEKLY

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BORN INTO BROTHELS

CAMERAS HELP LIFT CHILDREN OUT OF POVERTY IN
OSCAR WINNING DOCUMENTARY

BY BRIAN GIBSON • 51

H.I.V.
EDMONTON
NEWSLETTER
INSIDE!

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EDUCATION
2005
FEATURE

A TYPICAL (WEEK)DAY IN THE LIFE OF CJSR...

6AM
NEWS PROGRAMMING
FROM THE BBC WORLD SERVICE

7AM
ECLECTIC MORNING MUSIC
RANDOM MORNING MUSINGS

9AM
SOOTHING ROOTS MUSIC
...FOR YOU LATE SLEEPERS

11AM
ECLECTIC AFTERNOON
PROGRAMMING
ANYTHING GOES, AND OFTEN DOES

5PM
NEWS PROGRAMMING
IN DEPTH COVERAGE FROM AN
ALTERNATIVE PERSPECTIVE

6PM & ON
SPECIALTY PROGRAMS



VISIT CJSR.COM FOR
PROGRAM DETAILS

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ON THE COVER

When *Born Into Brothels* won the Oscar last month for Best Documentary Feature, what pleased directors Zana Briski and Ross Kauffman the most wasn't just that they now had bragging rights over Morgan Spurlock and the makers of *Tupac Resurrection* (although that was pretty sweet)—it was the extra jolt of publicity for the inspiring "Kids With Cameras" project, which helps the children of Third World sex workers escape poverty • 51

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John Sproule is down with the sickness in Wallace Shawn's *The Fever* • 56



We're just getting warmed up

...and climate-change expert Paul Hunt says we'll have to learn to adapt to it fast

By CHRIS BOUTET

Oh sure, says Paul Hunt of Edmonton's Climate Change Central, emissions-reduction programs like the Kyoto Protocol are great and all, but if you think measures like this alone are going to stop the world's environment from taking a turn for the worse... well, you're probably kidding yourself.

"I try very hard not to have what I'm saying sound too doom-and-gloom, but no matter how suc-

cessful Alberta or Canada is at reducing its greenhouse emissions, frankly, it's going to get worse before it gets better," says Hunt. "In the developing world, and particularly with China and India, their emissions are going to increase very significantly and eventually surpass the developed world's emissions, and they're doing little about it."

ENVIRONMENT

They are going to develop, and therefore, globally, the emissions of greenhouse gases will increase, and with that, the average temperature. This is going to happen."

And we're not just talking about a few extra T-shirt days in January here, he continues; with these relatively minor increases in tempera-

ture come really major problems like longer droughts, more floods, bigger storms, more frequently severe weather periods, that we here in Alberta aren't really equipped to, uh, weather. So while, yes, emissions-reduction programs are important, reduction is only half the battle; the other half, Hunt says, is all about learning how to adapt to the inevitable changes ahead. Indeed, it may sound kind of gloomy, but the C3 team member and longtime environmental strategist is quick to add that he's not trying to say there's nothing we can do.

"Since humans have started walking the Earth, we have been adapting to the type of food we have, the shelter, the environment," says Hunt, who will be presenting

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GLOBAL ARTS CONCERTS PRESENTS

HABIB KOITÉ & BAMADA

SATURDAY MARCH 12
AT THE CITADEL
9828 - 101A AVE 8PM

Tickets: Citadel Box Office
425.1820 citadeltheatre.com

"...without question one of the most gifted and compelling performers on the contemporary Afropop scene." *Billboard*

The Citadel ckua radionetwork

ST. PADDY'S DAY - MARCH 17TH

BIG MEN DRINK STOUT

BDF&

Common Ground

PHOTOGRAPHY EXHIBIT

In partnership with Canadian Crossroads International (CCI), HIV Edmonton is excited to announce a photo exhibit that illustrates the shared elements of the efforts CCI has made to strengthen democracy, combat the AIDS pandemic, assert indigenous rights, and reduce poverty. Photographs taken in Suriname and Guatemala, the images bring to life the work of the CCI southern partners and encourage us to see the powerful bonds of cooperation that unite our struggles.

Photographers and Crossroad volunteers Lori Willocks and Julia Wong are the vision behind Common Ground.

Julia recently returned from Suriname where she collaborated with a network of AIDS service organizations in Paramaribo to build the capacity of youth in developing educational videos on HIV/AIDS. Lori has been supporting the Centro Pluricultural para la democracia (CPD), an organization working to strengthen democracy, increase local participation in government and achieve a greater state of recognition for the rights of indigenous people in Guatemala.

This traveling exhibit will tour Calgary, Edmonton, Saskatoon, Regina, Brandon, Winnipeg, and Yellowknife, raising awareness, encouraging critical analysis and highlighting the work of CCI and their northern and southern partners. The exhibit will be in Edmonton on April 30th



Photographer Julia Wong in Suriname

and May 1st.

For more information on Canadian Crossroads International or the exhibit and related events contact Deborah Jakubec at 488-5742 #241 or hivvol@hivedmonton.com.

HIV and Same Sex Marriage

(An Editorial by Robert Wm. Smith)

A question that is frequently being asked of late is "what does same sex marriage have to do with HIV prevention"? Another is "what role do AIDS Service Organizations (ASOs) play in the promotion of human rights"? ASOs have long recognised that homophobia and discrimination play a significant part in the ongoing rates of transmission of HIV in gay/bisexual/MSM. When there is a lack of self-esteem, loss of family because of sexual orientation, shunning by friends, community and societal condemnation and lack of political will to implement equality legislation, a hopeless and helpless mindset will impose itself on behaviour choices. These choices are often increased substance use, self-medicating and decisions around sexual activity that put the individual at risk of HIV transmission.

There is little thought given to personal safety if there is no hope for the quality of life that is afforded the heterosexual in society. There is little thought for personal safety when the individual is suffering from acute depression. The reality for many gay/bisexual/MSM is that they

will never have the right or licence to be who they really are or to follow the path laid out by their sexuality. The high rates of suicide in glbtq youth is a prime example of how desperate life can become when the prospects of a happy and fulfilling future seem so out of reach.

HIV Edmonton encourages all to take a more understanding approach to the issue of same-sex marriage and to consider what stable relationships will mean to our work. Marriage is not ideal by any means, but it is the institution that society has held up as a function of stability and societal acceptance. Until the message of equality is heard through rights and acceptance, there will be consequences, either directly or indirectly, to the glbtq community. HIV/AIDS is one of those consequences.

If you are eager to have yourself heard on this issue, please contact your member of parliament or all members of parliament and let your views be known; or, go to www.equal-marriage.ca and send one of their form letters supporting same-sex marriage in Canada.

Partnership and International Volunteer Internships

HIV Edmonton, Canadian Crossroads International (CCI) and five AIDS Service Organizations (ASOs) in Suriname are in our third year of a capacity building partnership. Each year CCI sends several Canadians to volunteer in the ASOs in Suriname, while two Surinamese volunteer at HIV Edmonton. At the end of last year, our CCI partner and I traveled to Suriname to complete an evaluation of our project, and to plan for next year.

The population of Suriname is under a half million people with about 70% of the population living below the poverty line (2002). UNAIDS estimates that about 5,200 people are living with HIV in the country (2003). While Suriname is a developing country, it interestingly mirrors Canada in many ways. The HIV epidemic is over-represented in the indigenous and oppressed Maroon (ex-slave) populations as it has been with our Aboriginal peoples. Suriname, like Canada, has a vast hinterland, sparsely populated, that is mostly used for resource extraction.

Expensive medical tests and stringent requirements have prevented HIV Positive

Surinamese participants from traveling to Canada, and even applying for CCI's Canadian program placements. Considering Canada's track record of leadership in the HIV/AIDS epidemic, it is unfortunate to have to deny visitors at Canada's borders. Canada may face an embarrassing situation at the Annual International AIDS Conference in Toronto next year, if HIV Positive individuals have difficulty obtaining short-term visas.

If you are interested in this partnership or becoming a participant, please visit the CCI website at www.cciorg.ca.

Current Positions Advertised:

- Organizational Development Advisor
- Project Management Advisor
- Hardware Specialist and Trainer
- Software Trainer
- Youth Internship as a Radio Programmer and Trainer (under 30 years of age)

By Deborah Jakubec,
Project Partner Representative

Volunteers Welcome!

Hello, Veronica here, Volunteer Coordinator @ HIV Edmonton.

The Volunteer Program has been busy, busy, busy! Only working part time, my hours in the office are Mon-fri, 9-1130AM and that limits my time to contact all the wonderful people who are interested in dedicating some of their time to work with the HIV Edmonton team members.

I know there are many of you who have various skills and talents which we could utilize in various areas of work at HIV Edmonton. Some of these areas are: Community Development, Resources and Research, Fundraising (Spring For Life Campaign in March, the Art of Living in June, HIV/AIDS Walk for Life in September), Aboriginal Community Development, Administration, and Volunteer sector.

Volunteers at HIV Edmonton have been a huge part of our team, a resource that has helped us accomplish and complete our work projects, our goals and to be successful in what we do!

So again, thank-you, to all the volunteers who work inside and out of our office; Fundraisers, walkers, ribbon donors, ribbon makers, Art of Living, Research, Board Members, to name a few. From all of the team members at HIV Edmonton; you are a huge part of our success!

For further information about our volunteer opportunities, please give me a call 488-5752 ext 225 or email voltoo@hivedmonton.com.

Look forward to hearing from you!!!

Spring For Life Day

On Thursday, March 31st, 2005 is Spring For Life Day. People all over Canada will be going out to Dine, to Spas, Watch Movies, and Shop while a percentage of their spending will be donated to an HIV/AIDS benefit. Local restaurants, retailers, florists and spas in Edmonton and across the country are raising awareness and funds for HIV/AIDS research and AIDS Service Organizations such as HIV Edmonton.

Some businesses participating in Edmonton are...

- 1) Absolutely Edibles Catering
10406-118 Avenue
424-6823
- 2) The King & I Cuisine
8208-107 Street
433-2222
- 3) Healing Waters Spa
10740-82 Avenue
988-7873
- 4) Chianti Cafe and Restaurant
10501-82 Avenue
439-9829
- 5) Haweli Restaurant
10220-103 Restaurant
421-8100
- 6) The ARTWORKS
101B Edmonton City Centre
420-6311

Please go out on March 31st and support the businesses supporting HIV/AIDS Research

More businesses are being added daily, so watch for the Spring for Life posters at your favorite

Hepatitis C Youth Symposium

Lynn Sutankayo
Hepatitis C Project Facilitator

The Public Health Agency of Canada hosted the 2nd National Youth Symposium on Hepatitis C in Ottawa on February 25-27th. This event gave 150 youth an opportunity to visit the capital to discuss issues around Hepatitis C, a liver disease that currently affects roughly 270,000 Canadians.

Hepatitis C is caused by a virus called Hepatitis C Virus, or HCV. 60% of individuals don't know they are infected. You can have Hep C for 30 years before you start showing symptoms such as fatigue, joint pain, loss of appetite, and jaundice.

To get HCV, you have to share blood or body fluids containing blood with a person who has the disease. You are at-risk if you share a needle with HCV positive people to inject drugs, tattoo or pierce (HCV can live in needles for up to one month!) Protecting yourself is easy. Don't share needles. Always have clean ones handy, or pick some up at Streetworks downtown.

So why were youth invited to this symposium? Youth make up 50% of Canadians that use intravenous drugs. HCV rates are way too high amongst youth, especially those living on the street. Moreover, in ten or twenty years, it's us (youth) that are going to be dealing with the largely ignored Hepatitis C epidemic. So, if you think you are at-risk, go see a doctor. And make sure to always use clean needles - we don't need HCV to get any bigger than it is already.

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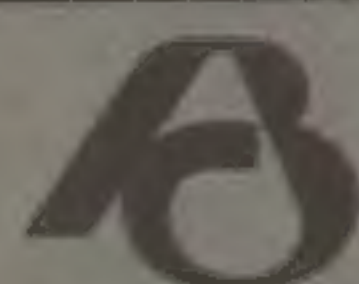
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AVIAN FLU PANDEMIC...



news roundup

BY CHRIS BOUTET

SARCASTIC COMMENT!

It's no great secret that the left—and by extension, the New Democratic Party—loves terrorism. In fact, mum's the word, but rumour has it that Jack Layton likes to wear his "Al-Qaeda is Al-Greata!" T-shirt under his suit while he's working on the Hill—and Alberta ND leader Brain Mason? Well, let's just say you should ask him about his "Twin Towers" bedspread and matching duvet cover sometime, if you know what I mean—and I'm sure you do, since there was no innuendo in that statement at all.

But just in case a few people out there were still unclear as to the terror-loving status of the NDP, Alexa McDonough, the party's foreign affairs critic, spoke out on Monday, spelled it out for everyone by unpatriotically calling for the release of four Muslim men currently being held without charge by our federal government under the auspices of national security.

Joining family members of the men at a press conference at the beginning of the week, McDonough scolded the federal government for their Americanesque actions, saying that Canada's reputation was in danger of being sullied. "We talk about ourselves as being multilateralists, but we are in violation of covenants that we have entered into with the United Nations," the Canadian Press reported her as saying. "We talk about being democracy builders in the world; well, it's time to heal ourselves."

And according to McDonough,

that healing process should begin with the release of the four unnamed men, who are currently being held on secret evidence which neither they nor their lawyers are allowed to see. One of the suspects has even been in captivity for more than three years with no knowledge of why he was arrested, but authorities maintain the men are suspected terrorists and the evidence involves national security. The families, noting that even murderers and rapists get their day in court, called on the Martin government to bring the men to trial as quickly as possible.

But... the government thinks they're terrorists, Alexa McDonough and families! You don't want... the terrorists to win by standing trial, do you?

CYNICAL EDITORIALIZING!

In what was undoubtedly a hugely disappointing move for the handful of rural Albertans who actually think the Klein Tories aren't conservative enough, Randy Thorsteinson, leader of the single-seat Alberta Alliance Party, announced he would be resigning in mid-April.

A business management graduate from Brigham Young University, Thorsteinson first got involved in politics as an activist for the federal Reform Party in 1988. Three years later, he joined the Alberta Social Credit Party and was leader from 1992 to 1999, at which point Thorsteinson, a Mormon convert, found himself at odds with his party after the executive voted to limit the involvement of the Latter Day Saints, a rift which caused him to leave the party that same year and form the Alliance Party, assuming leadership in 2003.

According to a press release sent out by the party, Thorsteinson, who was defeated by almost 4,000 votes in his home riding of Innisfail-Sylvan Lake during the last provincial election, felt he was no longer able to balance his time between his political and business obligations. "It was an extremely diffi-

cult decision to make," Thorsteinson said in the release. "My purpose in founding the party was to provide Albertans with a principled, visionary and conservative alternative to the PCs. We have achieved that and with new, energetic leadership I foresee a bright future for the Alberta Alliance Party."

By default, the onus of being a new and energetic leader falls to the only AA member who won a seat in the Leg, MLA for Cardston-Taber-Warner Paul Hinman. According to the party's constitution, a new leader will be selected sometime before October 15 during a leadership convention, most likely through some sort of ritual that involves goat's blood and a trident fight.

HEY HEY, LOOK AT ME!

It was expected that Tuesday's introduction by Calgary MLA Dave Rodney of a private members bill calling for a province-wide smoking ban in all indoor public spaces would cause more than just a few faces in the Legislature to get sad—but the saddest of them all was worn by Premier Klein.

According to the CBC, Klein expressed his concern with the bill during a preliminary debate, telling the Assembly that while he felt the proposal was fundamentally good, it was perhaps going too far. "All public buildings including legislatures, workplaces and so on would be off-limits to people who smoke.... We ought to make some allowance for bars, casinos and bingo halls where children are not allowed."

Klein proposed that the legislation should focus more on preventing young people from smoking and less on trying to get older smokers to quit, before trotting out the new Tory mantra of suggesting that maybe, you know, the province should wash its hands of the responsibility and just let the municipalities decide how to handle this. Liberal health critic Laurie Blakeman said she would fight to keep the bill from being amended. ☹

BY CHRIS BOUTET

Comply and demand

Well, it's been nigh on a week and a bit since Canada first dropped the bombshell that we might not be interested in joining the Americans' crazy plan to stop terror-missiles with a spaceweb made out of magic and wishes—and what a bumpy ideological ride it's been!

In the wake of our last-minute decision, the nation's editorial pages were briefly congratulatory in tone, as American politicians spit-taked at the news. We felt proud that we had asserted ourselves so staunchly. No, Canada does *not* support such frivolous and wasteful defence endeavours. It felt good to say something other than "how high?" for once.

Ah, but the moment was fleeting, cut short by a wave of editorials penned by Canada's right stating that sovereignty is one thing, but *this—this was an insulting flip-flop, yet another nail in the U.S.-relations coffin*. As former Reform campaign manager Rick Anderson so scoldingly put it in the *Toronto Star* earlier this week, "It's time for Canada to knock it off.... We need to grow up about the U.S., to get over the phobias, insecurities and neuroses that plague Canadians, especially the left." Instead of continuing the recent trend of worsening American relations (most exemplified, he says, by Chrétien's unwillingness to send Canadian troops to Iraq), he asks, why don't we start repairing them? And it's no stretch to guess what Anderson and like minds think would begin the healing process: compliance with American interests.

How sad that we have reached this point, where any assertion of Canadian independence is seen as detrimental to our future as a country; how depressing that good American relations are apparently only maintained through constant capitulation to American interests; how lamentable that the government's decision was seen not as an expression of the will of an outspoken public opposition, but rather as a rejection of American policy, as though we can't know the value of our own actions until the our neighbour's reaction is included in the equation.

To dismiss Canada's decision as a manifestation of our neuroses and insecurities, in my opinion, is to entirely miss the point. After all, the last time we had unquestioningly "good relations, super relations" with the Americans, it was only because the Mulroney government was all too happy to accept our place on the losing end of a horribly lopsided trade agreement. And when it seems that good relations are only achieved through blind obedience, are bad relations really such a horrible thing? ☹

Never say NAFTA again?

How a recent wave of NAFTA-inspired lawsuits could threaten Canada's economic independence

By KRISTINE OWRAM

If you're like most Canadians, you take pride in our public services; not so much simple frameworks as they are tenets of our national identity, our education and public health-care systems, and institutions like the government-funded CBC, define our sense of sovereignty and difference in the shadow of the American cultural machine. As well, if you're like most Canadians, you probably don't know a whole lot about the details of the North American Free Trade Agreement. And unfortunately, our nation's sovereignty and our trade agreement with the States butt heads a lot more often than most people might think—a fact most recently illustrated by the ongoing dispute between the Canadian Union of Postal Workers and American delivery giant United Parcel Service.

In January 2000, UPS filed a claim for \$160 million (U.S.) in damages against Canada Post under NAFTA's Chapter 11, a clause which allows foreign corporations to sue governments if they feel specific governmental measures restrict their investments. UPS claims that because Canada Post is publicly funded, it has an unfair advantage over UPS

when it comes to providing courier services. In 2001, CUPW joined forces with the Council of Canadians to launch a constitutional challenge to Chapter 11; hearings on this challenge are currently underway in Ontario's Superior Court of Justice.

According to Jean-Yves Lefort, trade campaigner for the Council of Canadians, this incident is a perfect example of how NAFTA has the capacity to directly contravene Canadian law and undermine our independence. "Corporations have used Chapter 11 to challenge environmental protection laws, public health regulations, and now they're challenging our public services," he explains.

"The Council of Canadians decided to join CUPW because this doesn't only have implications for Canada Post and their employees, but for all of Canada's public services. I can see this applying to our water services, sanitization services; I can see it applying to any public service you can think of."

Lefort worries that the rights given to private corporations under Chapter 11 will hurt the Canadian economy in the long run. Using Argentina as an example, he explains that bilateral (or multilateral) investment treaties can be devastating when a country faces economic difficulty and is forced to introduce regulations favouring its own services. "Argentina had something like 45 bilateral investment treaties signed, and they are currently under 37 lawsuits as a result," he says. "There's already signs in Canada—and this is something we find quite troubling—of a chill effect, in the sense that governments are self-censuring. They're looking at a particular policy or law or regulation and saying, 'Will we be sued over this by some corporation somewhere?'"

And the answer is usually yes, so they back off."

While Lefort insists the Council of Canadians isn't advocating for the complete abrogation of NAFTA, he explains that a lot will have to change for them to support the agreement. "We would start with a complete review of NAFTA," he says, "and we would certainly give better protection to key areas that are very much distinct from American society, like

FEATURE

our healthcare system, education, culture and so on. We would give them proper protection, which they don't have under NAFTA right now, despite what the government says."

THE ATTITUDE that it's time for Canada to push for some changes to NAFTA is not an uncommon one, and even those who generally support the concept know the agreement needs some fine-tuning. According to Dr. Ted Chambers, research professor with the Western Centre for Economic Research at the University of Alberta's School of Business and co-editor of *NAFTA in the New Millennium*, issues of border access and security, problems with NAFTA's dispute mechanism procedure and particularly Chapter 11, all need to be addressed.

"I think Canada's role in the future of NAFTA is to emphasize certain arrangements that could be improved," Chambers explains. Specifically, he argues for "precision and boundaries" in Chapter 11 and dispute mechanisms that would protect national sovereignty when issues like the softwood lumber dispute arise.

In some minds, though, marginal improvements will never be enough. According to Edmonton author and fervent Canadian nationalist Mel Hurtig, NAFTA has been hurting our economy since day one, despite the claims of politicians and big business alike that it's been a huge success story. Ever since Prime Minister Brian Mulroney announced his intention to enter into negotiations with the United States for a free trade agreement in 1985, NAFTA has been a source of much controversy among Canadians. From the beginning, free trade was seen as a major threat to Canadian sovereignty, and the fact that the United States continued to take trade actions against Canadian indus-

tries during and after negotiations didn't help perceptions much.

As Hurtig writes in his book *The Vanishing Country*, the Canadian economy has essentially been in constant decline ever since the FTA was introduced in 1989 (it was renamed NAFTA when Mexico was included in 1994). One of the scariest aspects of NAFTA, says Hurtig, is the fact that it gives American corporations the same rights in Canada that Canadian corporations enjoy. "There's no such thing, say, of developing an industrial strategy where you give preference to a Canadian company," he says. "There's no such thing as saying, 'Alright, if you want to locate here or take over a Canadian business, you've got to guarantee a certain number of jobs, or you've got to guarantee a certain amount of research and development funding.' You can't do that anymore because of NAFTA."

"We're behaving like weak-kneed Boy Scouts in short pants, afraid to defend our own rights when they are clearly supported by international law."

—MEL HURTIG, AUTHOR OF *THE VANISHING COUNTRY*

Hurtig agrees 100 per cent with Lefort that NAFTA violates the Canadian Constitution, and argues this was only possible under "incredibly weak, incredibly stupid, dimwitted political leaders, and an extraordinarily powerful plutocracy that at that time was funding both the Liberals and the Conservatives."

CONCERNS THAT NAFTA is benefiting the States while hurting Canada are nothing new, and Hurtig argues it's Canadian cowardice that has resulted in American business taking advantage of us in situations like the softwood lumber dispute. "If we had any backbone of any kind in this country," Hurtig says, "we would have long ago said to the Americans, 'Your

behaviour in softwood lumber is totally unacceptable, and unless you immediately refund us all those dollars that the WTO says you owe us... we are going to apply a 27 per cent tax on all oil and natural gas and uranium and electricity that we sell to you in the future.' You know what would have happened? The very next day, congressmen, senators, municipal politicians from across the country would be camped out on the steps of Congress and the lawn of the White House, demanding that the American government rescind any duties on softwood lumber."

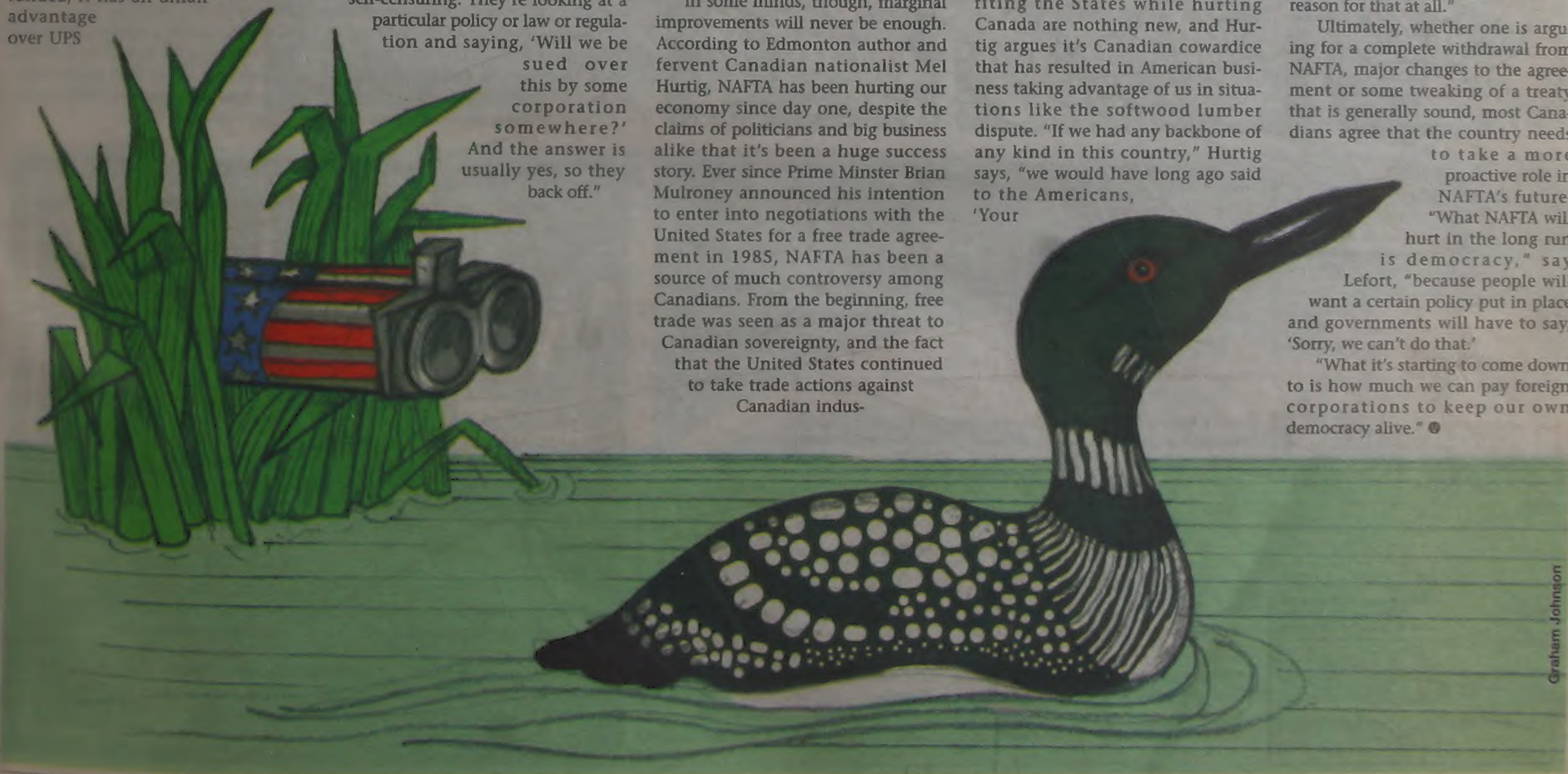
"We're behaving like weak-kneed Boy Scouts in short pants, afraid to defend our own rights when they are clearly supported by international law."

In fact, according to Lefort, Australia refused to agree to a clause similar to Chapter 11 when they signed their own bilateral trade agreement

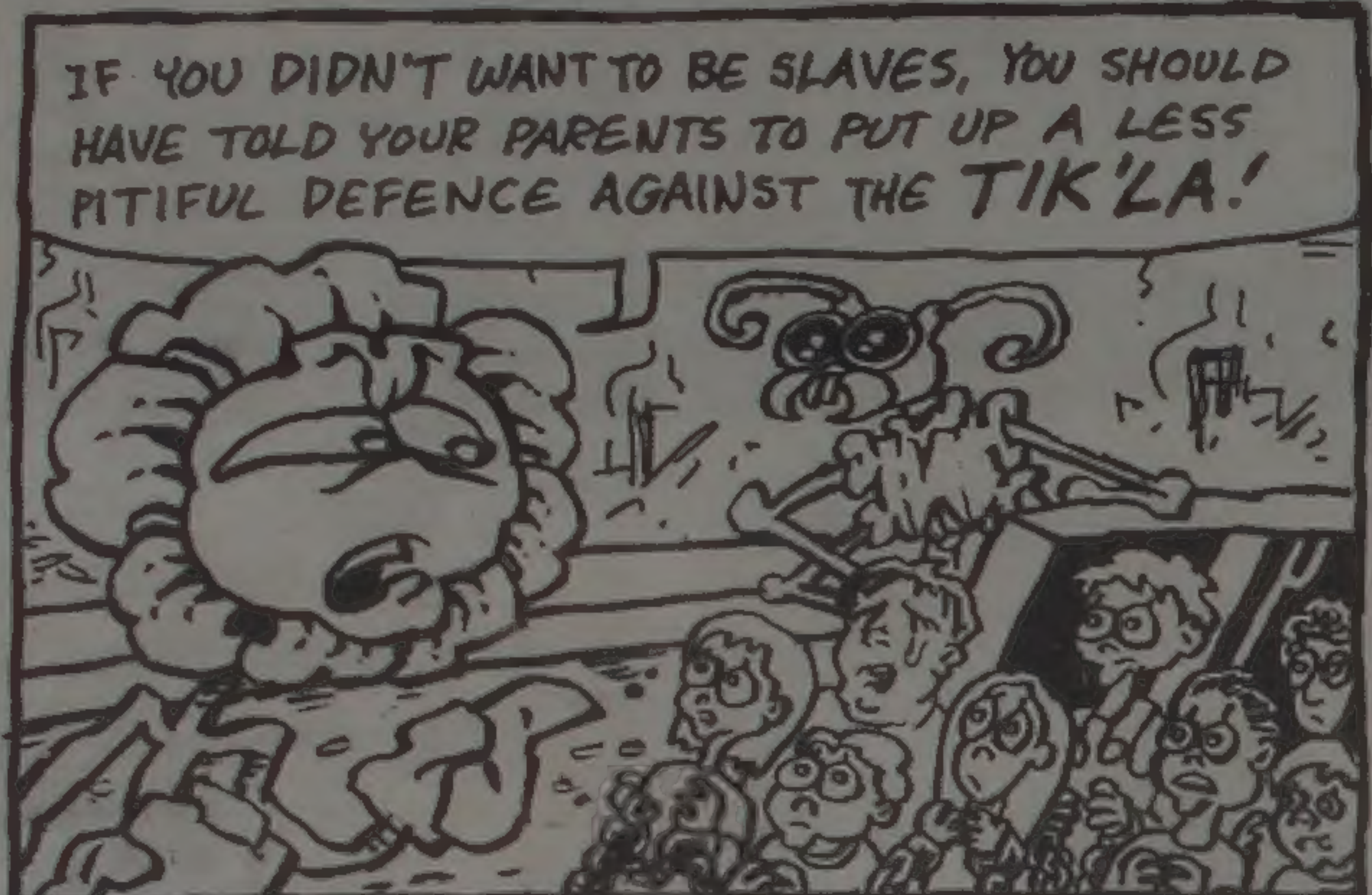
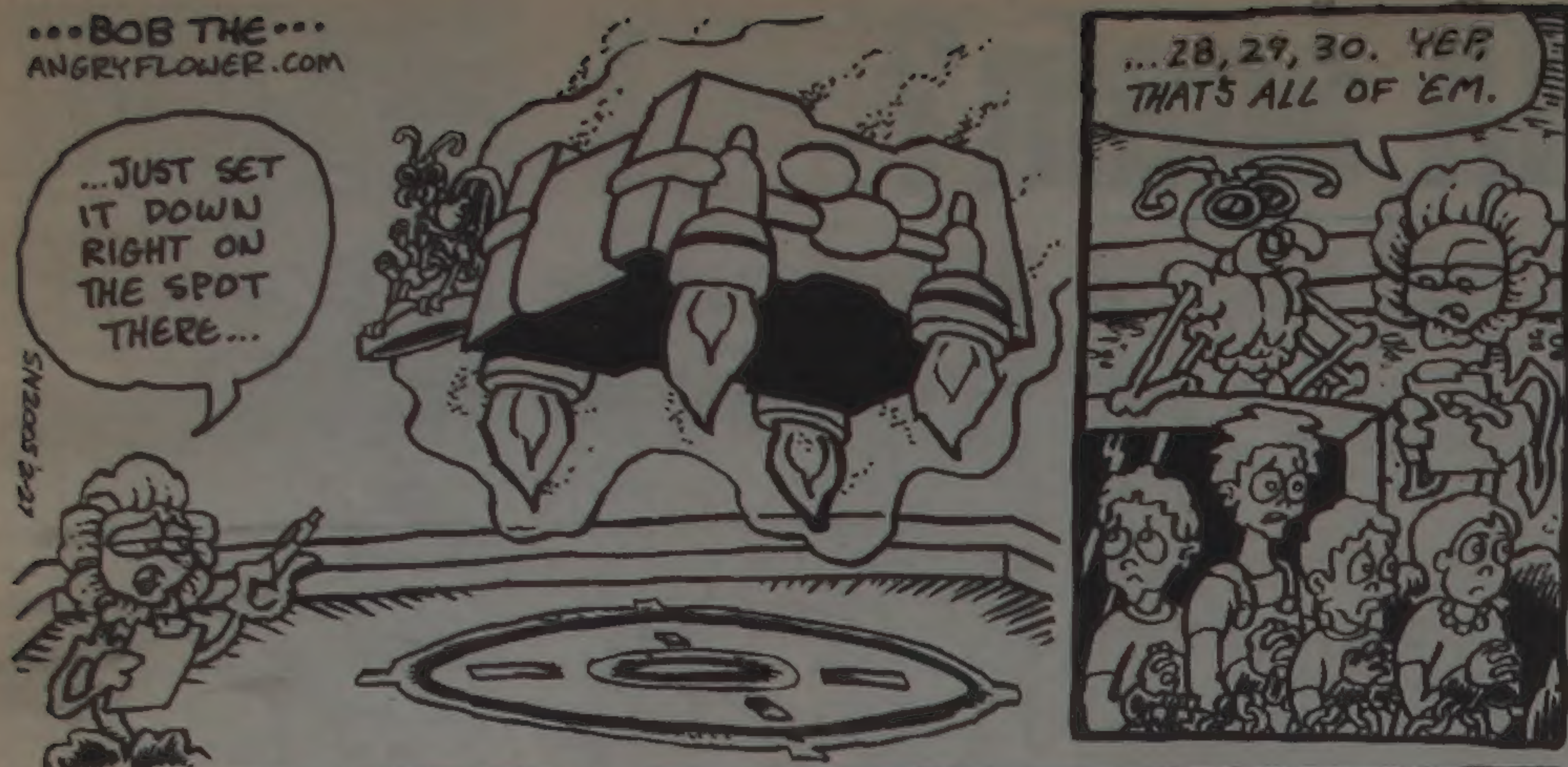
with the United States because of their shared legal tradition and open economic systems. "Well," Lefort says, "Canada has the same democracy, or perhaps better; we have the same open economic environment, we have a free trade agreement with the U.S.—so what is the need to allow private corporations to sue the government when they want to challenge public interest law? There is no reason for that at all."

Ultimately, whether one is arguing for a complete withdrawal from NAFTA, major changes to the agreement or some tweaking of a treaty that is generally sound, most Canadians agree that the country needs to take a more proactive role in NAFTA's future. "What NAFTA will hurt in the long run is democracy," say Lefort, "because people will want a certain policy put in place and governments will have to say, 'Sorry, we can't do that.'"

"What it's starting to come down to is how much we can pay foreign corporations to keep our own democracy alive." ●



Graham Johnson



dispatch

03/05/05 — The melt

"Hey! Thanks a lot, buddy," I yelled at the driver of the massive Crown Vic that just rolled through the spreading brown lake of slush-scummed rut-water beside us. I wasn't being sarcastic, either; he really deserved thanks. Saw us walking down the alley and slowed right down rather than send up that jetboat wake of frigid grimejuice most GODDAMN FUCKING ASSHOLES TAKE SO MUCH FUCKING PLEASURE IN. Really nice of him. To that gentleman, and the other 0.05 per cent of the population that actually has consideration for others while driving: you rule. Unlike the EVIL FUCK THAT HONKED TO GET MY ATTENTION JUST SO HE COULD SEE MY FACE AS HE SWERVED TO HIT A PUDDLE RIGHT NEXT TO ME. Him, I wish ill upon.

It's the unconscious assholery that gets me, not the water itself. Bitching about late-winter slush—bitching about *any* weather phenomenon, for that matter—after living in Edmonton for more than two years is quite weak. What, are you a goldfish or something? This happens every year! Revel in it, just like you may have when you were a kid and the gutters became magical subarctic canyons, earth-toned torrents of meltwater carving courses through mountains of grit and glaciers of dirty snow on their way to the echoing, splashing abyss of the storm drain. Mincing around like magical princesses who'd simply die if their little footsies got wet... bah. There's a reason we don't wear white pants after Labour Day. I can't fully trust anybody who doesn't have that telltale brown patina around the cuffs of their jeans.

Okay. Enough about the weather,

at least for a couple months until bitching-about-mosquitoes season arrives. I just got out of the Power Plant, having done my rock 'n' roll duty by judging a battle of the bands. The best part of this battle of the bands—of *any* battle of the bands—is that battles of bands still exist, that up-'n'-comers are still getting up there and duking it out for fun and prizes instead of blogging their online MP3 podcast torrents or whatever the fuck it is kids do these days. It felt kind of weird, sitting there trying to reduce "rocking out" to a comparative variable, especially since the whole evening was fraught with strange handicaps (one band was missing their singer, another lacked their lead guitarist), biases to be overcome (a guy in one band allegedly owed my co-judge money), and ominous unsolicited advice—when a smoking-hot woman looks you straight in the eye and says, "If you give it to these guys, you're the worst judges ever," you start to sweat. That's when you've got to pop out to the Dent-Pharm courtyard and smoke a bowl, get some perspective on things.

It felt good, as it always does, to party it up on campus for while. Not just because of the atmosphere, the familiarity and the girls—of whom, by the way, there was a disappointing onstage shortage; where's the double-X representation?—but because of the walk home. Spend your university years like I did and the walk from the Plant or RATT to Whyte becomes an obstacle course of demanding memory and soul-striking nostalgia. It can help if you're drunk... but! If you're drunk in the *wrong* way, it can be a crippling nightmare of regret and feeble mental snatching at the fading tatters of former lives, former friends.

And if you think it's bad enough moving through those nighttime streets and alleys thinking a melancholy "How many times have I walked this way?", try getting old. That's when you catch yourself thinking "How many times have I walked this way thinking about how many times I've walked this way?" It really sucks.

—DARREN ZENKO

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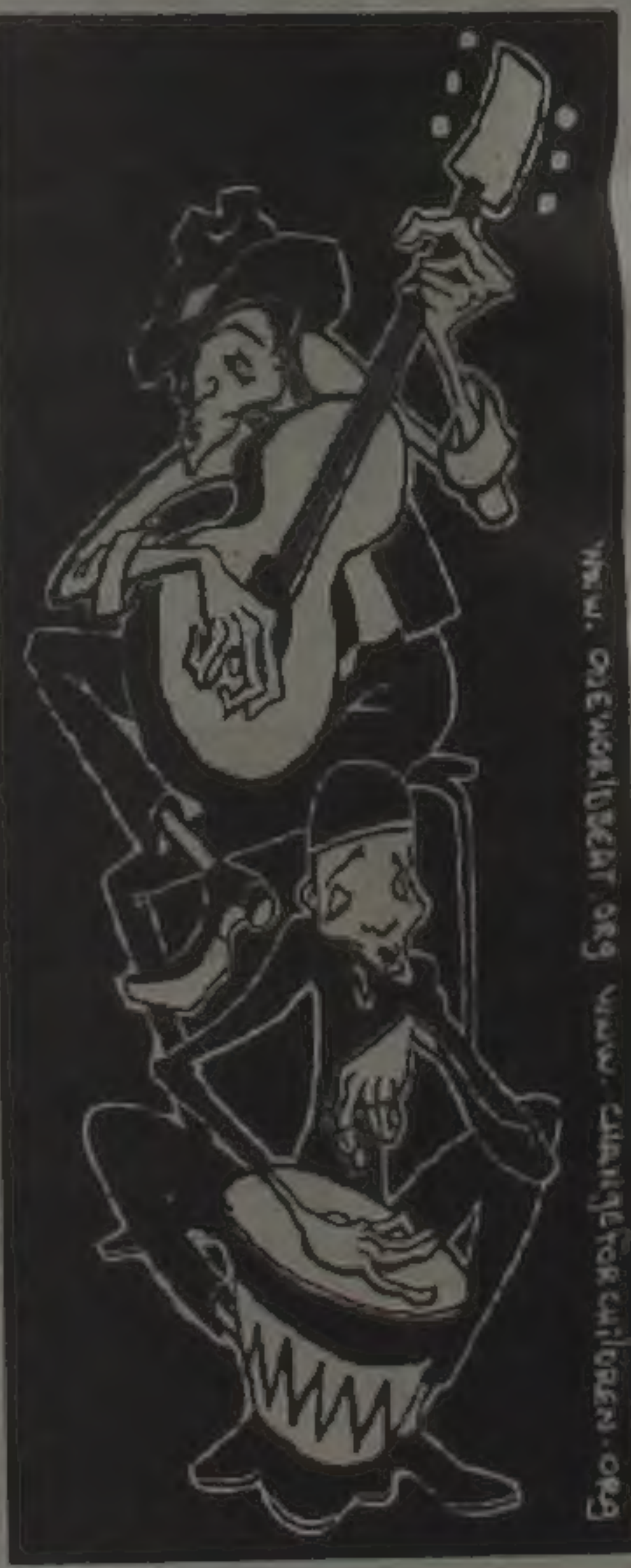
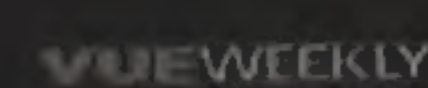
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4Paws gets back on its feet

Remarkable community support helps animal rescue operation recover from fire

BY CHRISTOPHER THRALL

In the early hours of February 28, on a farm near Lamont, the 4Paws Animal Rescue Society burned to the ground. It is impossible to determine how many lives were saved that morning as 4Paws founder and owner Jean Hoolahan risked her life kicking open doors and breaking windows in the inferno so her beloved animals could escape. It's even more impossible to think about how many lives were lost.

The value of the two uninsured buildings is reported as up to \$100,000, but the price tag can't account for the cats and dogs that were injured or killed in the blaze. "I lost everything I had that day," says Hoolahan, who escaped with her home but watched everything she had in storage, her pumphouse and the animals she loves perish in the flames.

The tragedy has brought community support for the rescue society from all directions. First came the media, who brought news of the crisis to Edmontonians; the 4Paws story ran on almost every local television station and radio news report, and in both daily newspapers. As the city responded with an outpouring of support, the Jasper Place Safeway and two north-side PetSmart locations agreed to take donations of cash and necessities, while vehicle-leasing company Driving Force volunteered a truck for deliv-

eries and credit-card processing for donations. Interbaun offered free web hosting for their site at 4pawsanimalrescue.ca, and Zellers West Edmonton put together a gift of dog food to replace some of the loss.

As well, the gutted animal shelter has seen cash donations from the public and from companies like Sparkling Clean Janitorial Services. The Edmonton Holistic Animal Hos-

NEWS

pital pledged their care for the burned animals and Dr. McCartney's veterinary clinic in Fort Saskatchewan has offered a dramatic discount on essential future spays and neuters, because the need didn't drift away with the smoke.

This past Saturday, a Cat donated by Lamont Sand and Gravel and

a bobcat from United Rentals leveled the charred buildings in the middle of the farm. Now, the debris fills a huge pit in the back area, someday to be reclaimed by grass. Even in this dark time, plans for the future are being made. Hoolahan is considering building a new shelter on the ashes of the old one, and every dollar donated that isn't used for the immediate care of her animals is earmarked for that new building. Tamara Polloway-Webb, a volunteer for 4Paws, talks excitedly about the possibilities. Depending on the funds available, she says, the new plans might include a quarantine space, wash area and compound for wild, unadoptable cats. As one of the only no-kill animal rescues in northern Alberta, a safe, warm place for animals that can't be tamed is essential. Nygard Electric has offered to wire the entire new building for electricity at no charge, when it is built.

WHEN SHE TALKS ABOUT the new building, a spark comes to Hoolahan's eyes. "Out of this disaster, we might be able to build something new," says Hoolahan, sounding drained; after a week of the most intense emotion, the strength that keeps her going is humbling. "Every day I go out there, and every day I find one or two that survived and came back to me. I have the ones that are too badly burned to be outside enclosed on my house porch." Immediate needs, she says, are pressing: "We're trying to find the building materials we need to build a big run for the others. Right now, they're in my husband's shop."

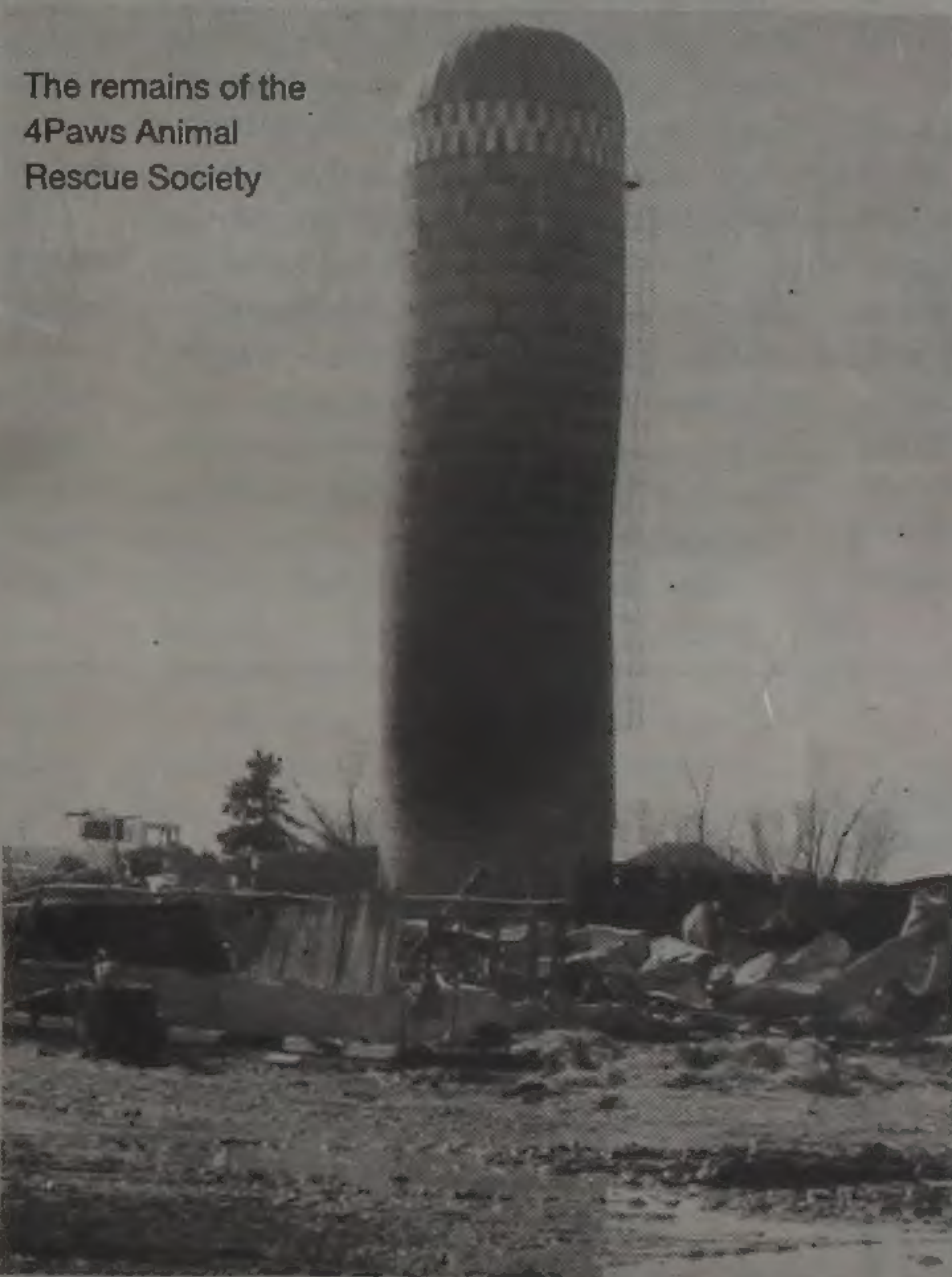
Cats and dogs continue to be surrendered to the rescue shelter, and Hoolahan refuses

to turn a single animal away. Building supplies donated will become the temporary animal run and part of the new facility. She is short of supplies and cash to maintain the animals in the meantime, and a PetSmart grant could mean a whole new chapter in the 4Paws mission to help the animals. Edmonton's abandoned ani-

mals—unloved pets from as far away as Edson—will still have a place to go.

The new building will have a plaque, says Polloway-Webb, dedicating it to the memory of the lives that were lost. "We're going to help as many new ones as we can," she says, "but we're not going to forget about the ones we've lost."

The remains of the 4Paws Animal Rescue Society



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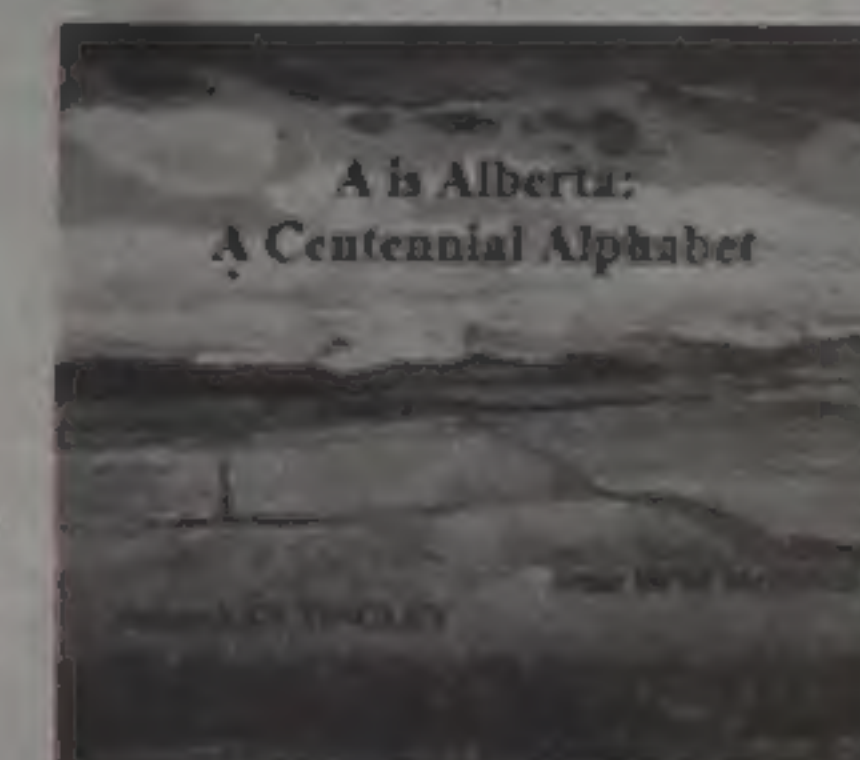


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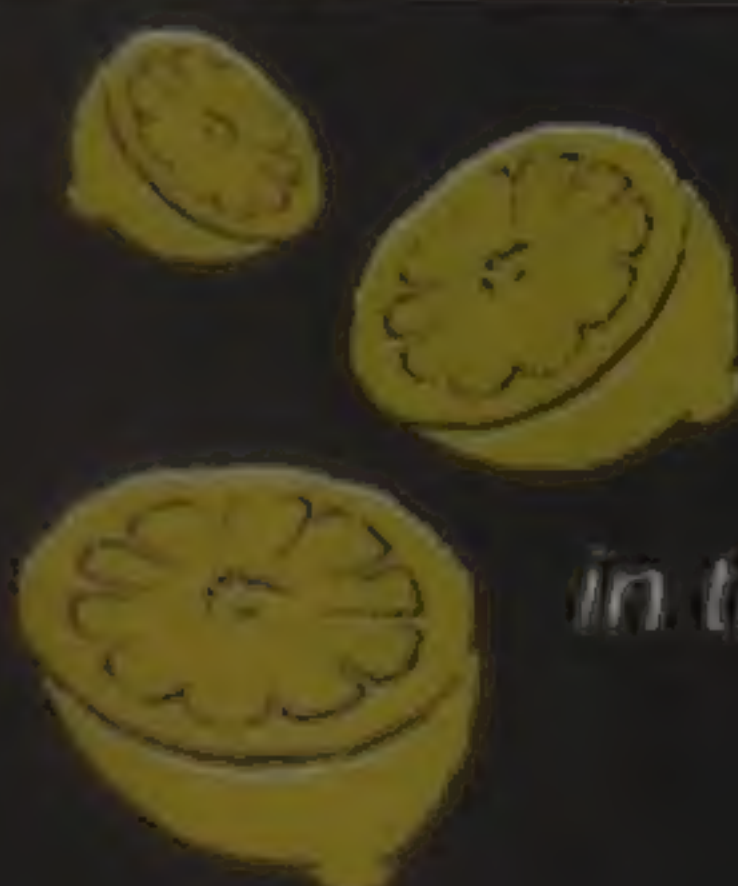


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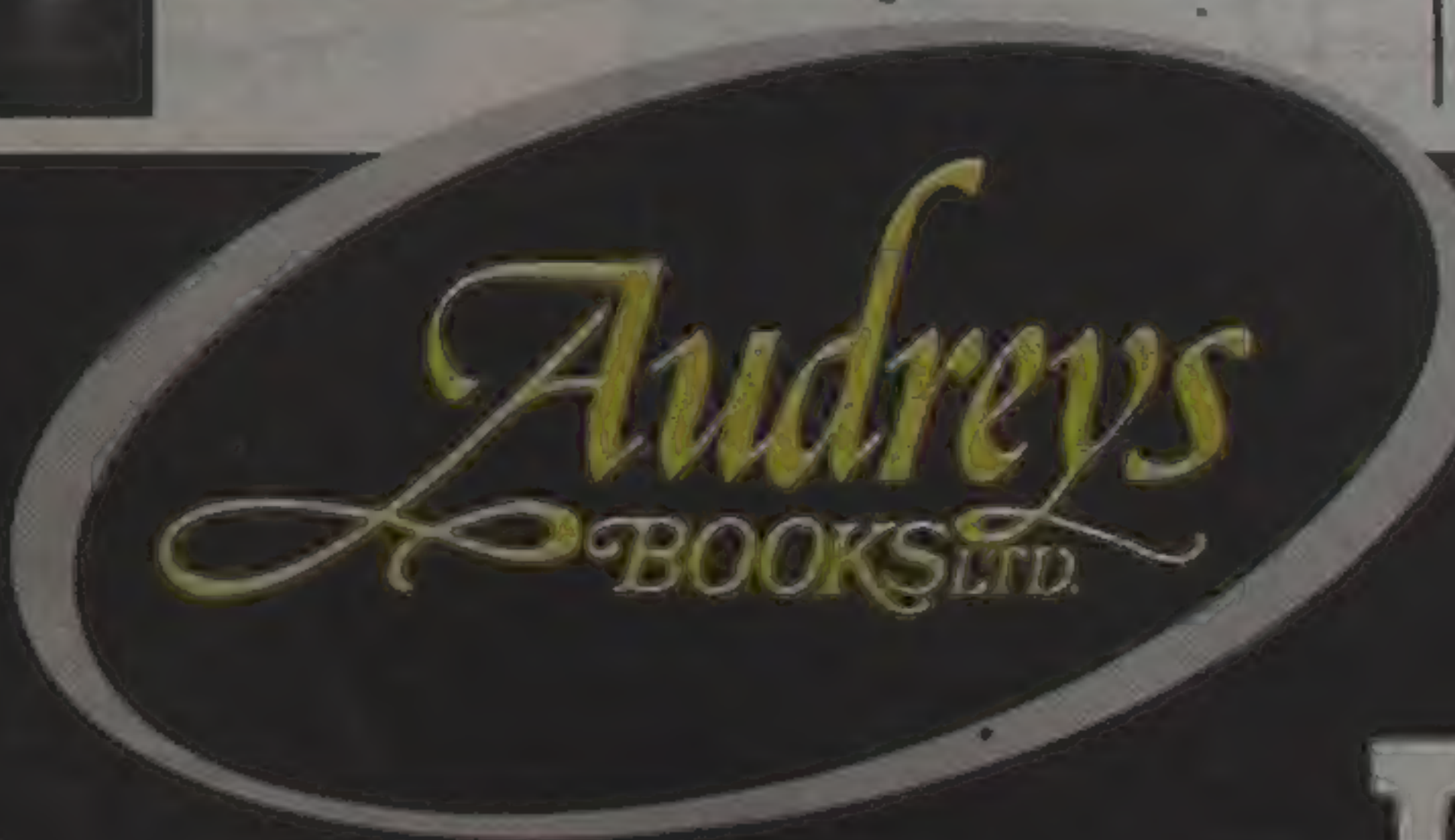


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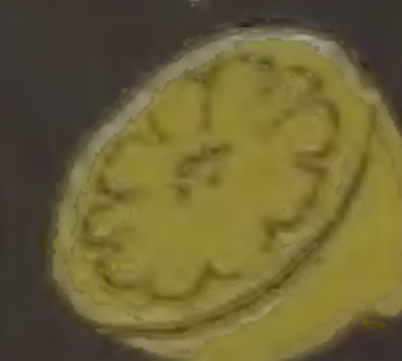
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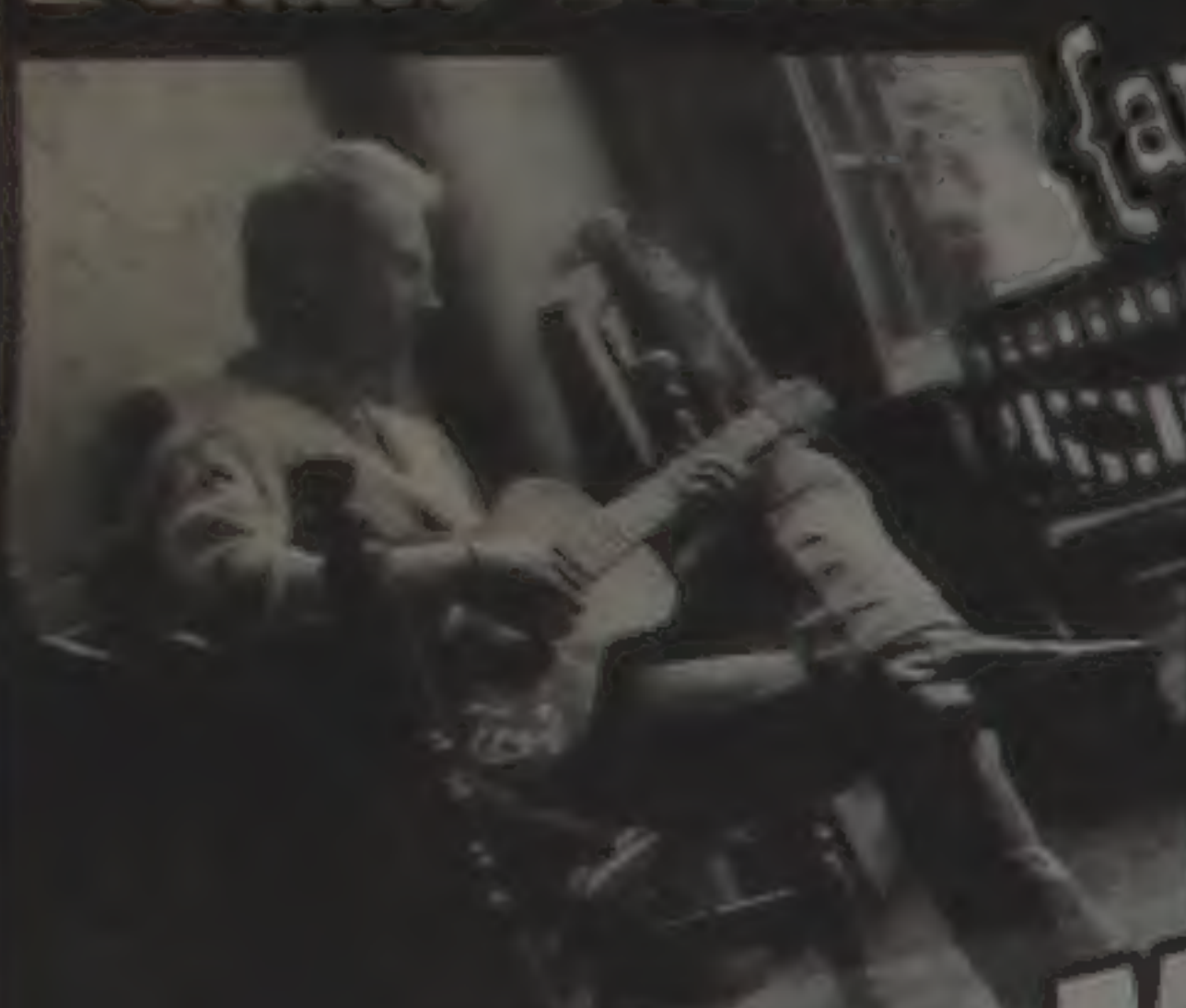
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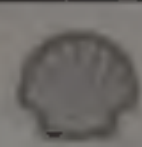
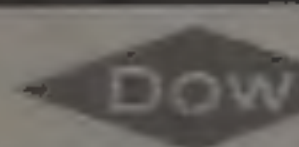
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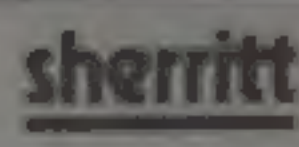
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BY RICHARD BURNETT

Baby, you're a star

This column would not exist if I had not met Hunter S. Thompson 20 years ago. The good doctor placed himself at the centre of every narrative he wrote and, along with the equally tawdry Andy Warhol, reinvented celebrity. Warhol was a starfucker who embraced the very celebrity Thompson—who was just a plain old fucker—would come to despise by the time he was outdrawing the candidates he was covering on the 1976 U.S. presidential campaign trail. Inadvertently, Warhol and Thompson encouraged people to become so narcissistic that we've gone from the 1970s Me Generation to the Me, Myself and I Generation.

Today everybody wants to be famous. They just don't want to earn it. Armed with their videocams and suffering from blog-lust, everybody's a pundit and a porno star. Everybody wants their 15 minutes of fame without creating the body of work that would justify it. Our genuine icons have also fallen prey to the new celebrity: Michael Jackson, who gave us the anti-paparazzi anthem "Leave Me Alone" before he

became musically irrelevant, even planted pictures of himself sleeping in his hyperbaric chamber (to maintain his youthful appearance) in the pages of the *National Enquirer*, taking to heart the old Oscar Wilde maxim that it's better to be talked about than to not be talked about at all.

Which brings me back to Hunter S. Thompson, whom I met briefly after his Q&A lecture (Q&As allowed him to lazily coast on his celebrity) at Montreal's Concordia University back in November 1985. Stinking of cigarettes and Wild Turkey, he criticized being lampooned as Uncle Duke in the *Doonesbury* cartoon strip. But I believe Thompson secretly reveled in it.

Years later at Concordia, the Periodical Writers Association of Canada invited me to lecture on first-person columns. "The sign of a good opinion columnist," I said, "is one who can draw on their own life experiences as a way to interpret traditional 'just the facts' reporting. But writing about one's life just for the sake of celebrity is poison."

Never has this new narcissism been more evident than in gay men who basically set the stage (primarily for straight women) working behind-the-scenes at fashion houses and in the pages of *Vogue* magazine. Those unrealistic expectations were further driven by straight men who want their sex kittens to look like Charlie's Angels or supermodels. Porno's video age ushered in the same aesthetic for straight men who now work out in gyms next to gay men. Women now demand their boy toys look more like Jeff Stryker than John Holmes.

That Adonis complex now pollutes

the lives of straight men (a November 2004 Innsbruck University study reports gay and straight men without eating disorders are equally likely to have unrealistic body images). Personally, I consider it poetic justice since the hyper-masculinization of our culture is a direct result of generations of straight men harassing pansies and kicking sand in the eyes of 99-pound weaklings in those old Charles Atlas ads. "Young men are affected by pop culture," Montreal menswear designer Philippe Dubuc told me this week. "They refer to their idols and are very narcissistic. Fashion is narcissistic. Men in their 20s and 30s who know they are straight—there's no ambiguity in their sexuality—are now able to dress up in a way that only gay men used to."

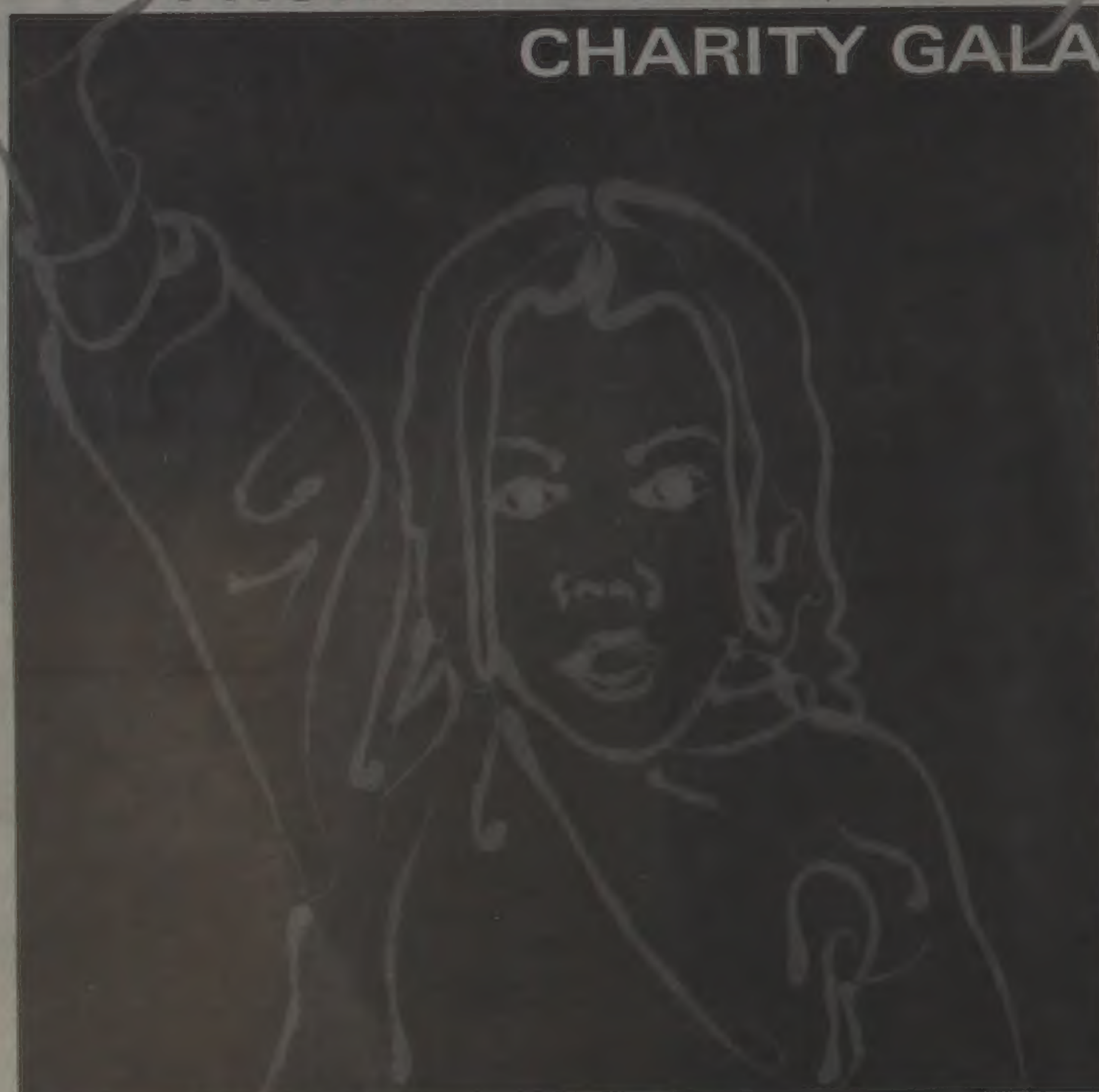
Hunter S. Thompson and Michael Jackson have paid the price for a cult of celebrity they disdain only when they want the cameras turned off. But there no longer is such a thing as an off switch.

Thompson particularly hated the political excesses this culture breeds, especially the current Bush White House and its social conservative and religious fundamentalist agenda that gave anti-gay Republican "news reporter" Jeff Gannon—a gay whore who used to work as an online hooker—access to the West Wing.

Thompson couldn't take this world anymore and selfishly sacrificed himself on the altar he helped build. Of course, he was no Jesus Christ, who—move over, John Lennon—remains the biggest celebrity of them all. I wish Hunter's death could absolve the rest of us of our narcissism, but I suspect if he had we'd all become yet more insufferable. ☹

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his talk on adapting to climate change on March 16 at Mountain Equipment Co-op as part of the One-Tonne Challenge Speakers Series. "Even within the business sector, just like humans, companies face threats and changing landscapes that they have to adapt to on a daily, weekly, yearly basis. And those that are successful are those that adapt the quickest. This concept is not new to humans; I think we have an innate ability to succeed and to survive, and in this talk, I illustrate what some of the adaptation measures are that we're going to have to start considering as a society."

THE COMMON EXPECTATION amongst environmental scientists is that in the next 50 to 100 years, Alberta's going to get a whole lot hotter and drier; in the semi-arid south of the province, water shortages will become an increasingly menacing issue, and in the north, the rise in temperature is expected to adversely affect agricultural yields and lead to an increased frequency of forest fires. To cope with this trend, Hunt says the government should be focusing its efforts on developing new irrigation and crop-hybridization techniques that will lead to more robust and resilient crops that can withstand periods of drought; in the north, Hunt suggests that cleaning up forest beds by removing excess undergrowth may help lessen the severity of forest fires. But most urgent, says Hunt, is the need for Alberta to focus its attention on the development of energy sources other than greenhouse-gas-producing fossil fuels, such as hydro, wind and solar power.

On the personal level, Hunt suggests a few changes that anyone can implement around the home that would both save money and ease the burden on the power grid. "The biggest thing is water use," explains Hunt. "Water takes a surprising amount of energy to use, from pumping it in to heating it to treating it on the way out. So in areas that are or will be prone to water shortages, people could do something called 'xeriscaping,' which is gardening your yard with plants that require less water—not every lawn needs to look like a golf green."

"There are so many other things one can do," he continues. "Simple things like turning the thermostat down a degree or two, getting a more efficient furnace, exchanging your incandescent lightbulbs for compact fluorescents—these are all small,

"Human-derived greenhouse-gas emissions are contributing to the amplification of the natural fluctuations of our climate. Instead of a smooth sine wave, we're getting more of a sawtooth."

—PAUL HUNT, CLIMATE CHANGE CENTRAL

consumer-level things that will have a hugely positive effect on the overall picture."

AND LET'S FACE IT, says Hunt: the way things are looking even today, the big picture needs all the help it can get. "You know, we're seeing it today; we are seeing more severe storm events today than we have in the past," he says. "Last year, the east coast and Florida were hit by four—count 'em, four—hurricanes in one year; they'd no sooner be finished cleaning up one than they'd be belted by another. And here in town, you'll recall July, when we were hammered by that hailstorm that flooded the Whitemud. Now, I realize it's very difficult to say, 'Well, that one was definitely caused by humans.' The climate does have some natural variability to it. But human-derived greenhouse-gas emissions are contributing to the amplification of the natural fluctuations of our climate. Instead of a smooth sine wave, we're getting more of a sawtooth."

"So we are seeing changes now," he continues, "but we're dealing with it in a reactive way, when what we really need to start considering is how to become more anticipatory."

Again, Hunt stresses that he's not trying to bring the room down; he does feel that the emissions-reduction measures being taken are necessary and an encouraging sign. But like it or not, he says, the world is changing, and sooner or later we're going to have to change with it. "I'm trying not to spiral down into doom and gloom here," he concludes. "Obviously, you've got to be optimistic, or you'd never get out of bed in the morning. Given sufficient time, I think human adaptive capacity can be very great. But in certain instances, it's not going to be cheap. It would be a lot easier if the rate of change is slowed—and this is where reduction comes in; it gives us the time we need to change, to develop the technology, to build the infrastructure, to increase the robustness and resilience of our agricultural

infrastructure.

"And quite frankly, Alberta is a rich province, we're a well-educated and skilled population—one could argue that we're very well-positioned to tackle this challenge. What we need is the will and the wealth." ☐

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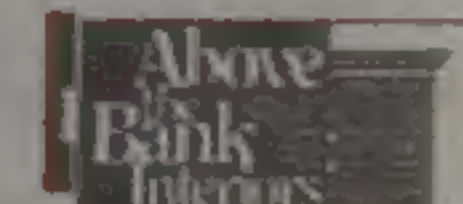
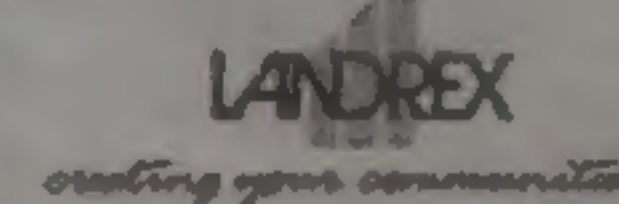
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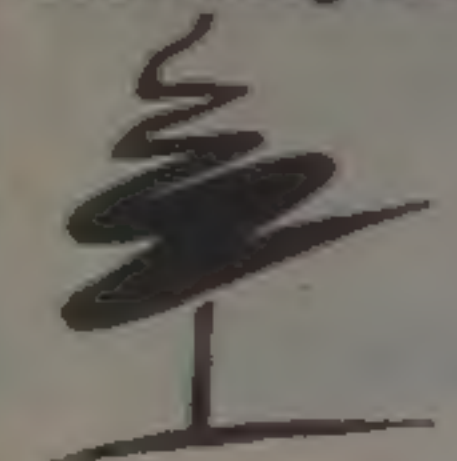
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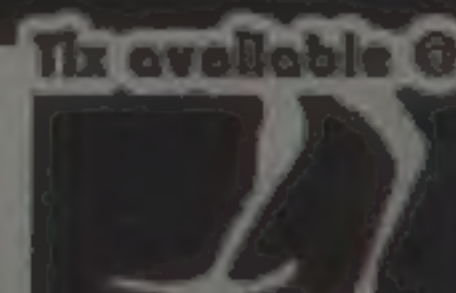
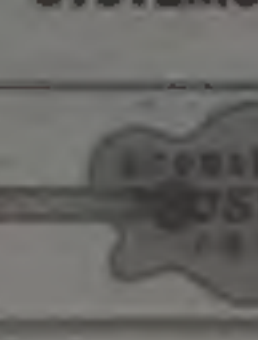
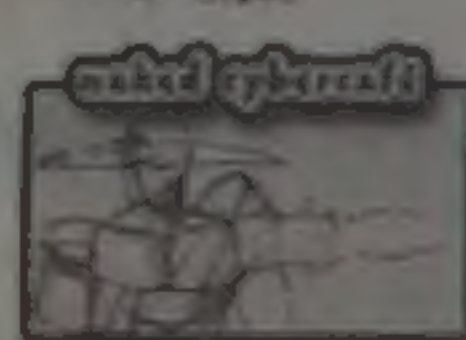
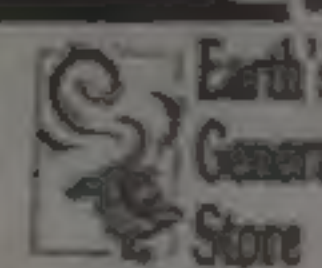
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BY CHRISTOPHER WIEBE

Words of wisdom

After 100 years as a city, Edmonton is finally getting books that satisfyingly grapple with its breadth and diversity. First, there came *Naming Edmonton: From Ada to Zoie*, an exhaustive street-name atlas that also served as a lesson in civic history and a sort of guide to Edmonton's subconscious desires: the priggish longings of "Wellington Crescent," the filthy bravado of "The Rat Hole." And now there is another indispensable volume, *Edmonton In Our Own Words* by Linda Goyette and Carolina Jake-way Roemmich. Taking its cues from both "popular" narrative history and the multi-voiced community histories funded during Alberta's 75th anniversary, the book is a unique and exhilarating look at Edmonton's past. It enlists the reader as co-investigator by juxtaposing narrative order and messy historical texture, and by allowing thematic links to be found rather than underlined. Ultimately, it celebrates community by looking at the moments of exclusion and greed alongside the easy, positive things that fill centennial speeches.

Edmonton In Our Own Words is organized around two kinds of texts. Goyette introduces the book's six historical periods with essays that sketch out the shape of the history and provide some episodic detail. These are then followed by collections of historical voices taken from memoirs, letters and journals, many of which have the fascination of long-buried artifacts suddenly turned up by the spade. It's a potent

combination that plays the "authoritative" essay voice off of those of the historical actors.

Well over half of the book rightly concentrates on the Edmonton area's blurry early period. It explores archaeological sites at Rosedale and the Strathcona Science Park that show how Aboriginal people camped along the river continuously for thousands of years: hunting and quarry evidence dates back 8,000 years, and trade with the southern U.S. at least 4,000 years. While Anthony Henday (his name currently enshrined in a freeway) has most often been credited as the first European to visit the area in 1755, there is evidence that Henry Kelsey came in the 1690s and La Vérendrye a short time later. Another section brilliantly uses Reverend George McDougall's 1866 theft of the Manitou Stone—a massive meteorite, sacred to the Cree and Blackfoot, that sat on the Battle River

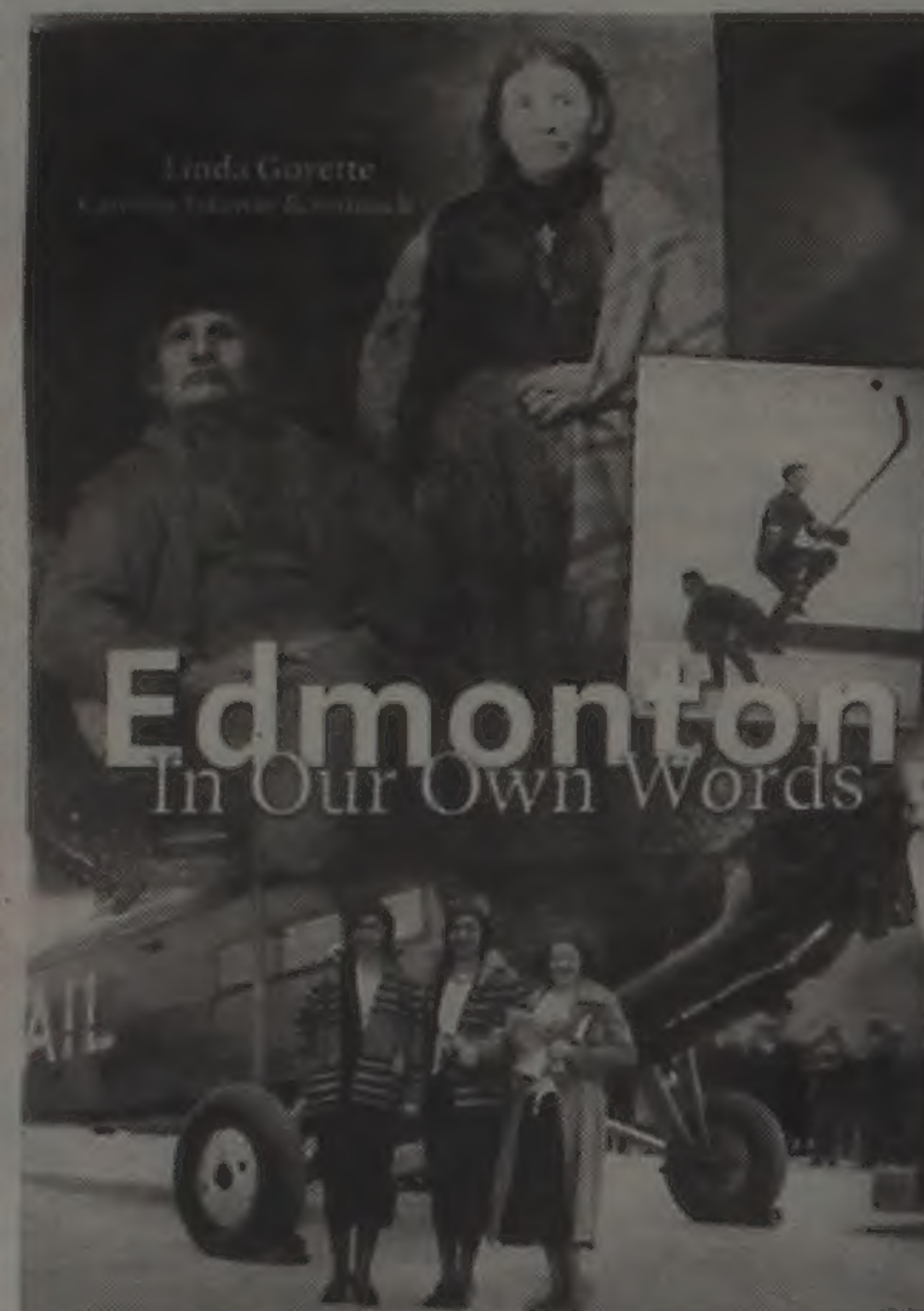
trains of 1891) are not airbrushed out of the scene, but their role in Edmonton's development are rounded out. There are uncomfortable stories of how local merchants Richard Secord and John A. McDougall made fortunes off buying Métis scrip, while others collected Indian Reserve land in similarly shady circumstances.

While the book records proud moments like the civic support following the 1987 tornado or Ernest Brown's large collection of early photographs, it doesn't allow readers to indulge in trite self-congratulation. It looks at how Edmontonians shamelessly made money off Klondike-bound Americans, the river valley's other life as a tent city and the 1924 City Council resolution to ban blacks from the city. Not content to describe the booming postwar economy, Goyette looks at the oil industry's poor ecological and employment safety record, its union-busting and male chauvinism. It examines the founding of the Jewish community in Edmonton, brings to light a number of incredible stories of Ukrainian immigrants who were rescued from the elements by Aboriginal people, and tells the story of a haunted house on Mount Pleasant. It deftly unpacks William Hawrelak's contested time in and out of the mayor's office between 1951 and 1975, and the dirty and violent civic election of 1963.

The pattern I see in *Edmonton In Our Own Words* is the exploration of the social dynamics—the tensions and strategies of mutual support—that have shaped our city. For example, in her memoirs, Helen Learmonth, the daughter of pioneers, describes her enigmatic relationship with Cecile, the wife of the last chief of the Papaschase tribe. This style of writing is in sharp contrast to the heroic fictions of self-reliance and singular

force of will perpetuated in previous accounts of Edmonton's past. One can see the influence of recent histories like *Canada: A People's History* that seek to recover voices of "ordinary" people. But whereas *A People's History* used these as building materials for a seamless narrative, Goyette brings historic overview and archival materials into dialogue in a way that is powerful and moving.

Edmonton In Our Own Words is a very rare bird: an accessible book which, if you look carefully, is also extremely sophisticated in its structure and the way it crosscuts voices and meanings. Goyette has given us a wonderfully complete yet teasingly incomplete history of Edmonton that reveals both the fabric of memory and well-spring of civic mythologies. ☐



bluffs—as a metaphor for the hardening of racial attitudes in the late 19th century and the systematic dispossession of the Aboriginal peoples, particularly the Papaschase Reserve in south Edmonton.

Till now, J.G. MacGregor's 1975 volume *Edmonton: A History* has been the city's only real history. It is an extremely important work, but one cast in the "great men" mode of history, unfailingly polite and full of silences on Aboriginals, women and eastern European immigration. Though Goyette's book explores these "hidden" histories with particular zest and tenacity, the pendulum doesn't swing entirely in the other direction. The "Old Timers" (people like Frank Oliver and Donald Ross, who had "walked into the country" before the immigrant

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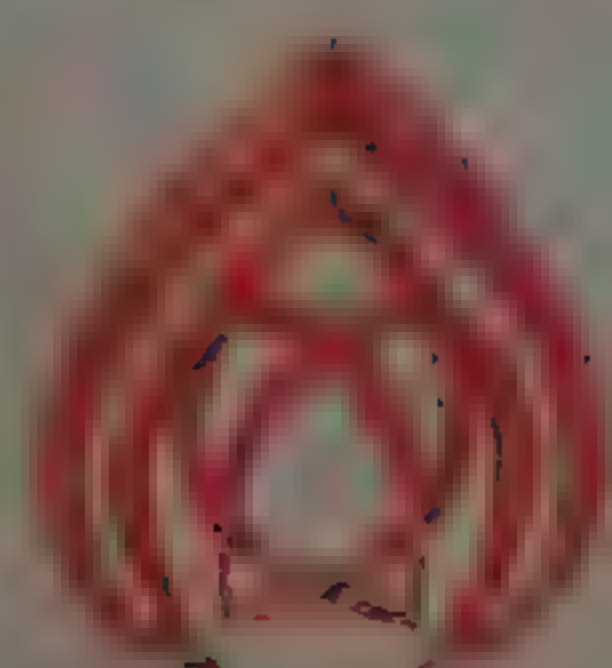
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SNOWZONE

IN VUEWEEKLY



Kicking Horse

Golden resort punished my Russian friend, but it was more than kind to me

By COLIN CATHREA

The Russian steps down from the bus and kisses terra firma. "Thanks you to God for getting us to this Golden in B.C.," he roars with his deep Slavic accent. I'm looking up at Kicking Horse Mountain Resort from the parking lot of the Sportsman's Lodge. I've had a few drinks to calm my nerves, and I'm a little drunk. The headlights from a groomer are pointing almost straight up into the night sky above us on the resort's front face.

"They must be winching that Sno-Cat up the hill," I say. "Look how steep that is."

"Vat is vinching?" the Russian asks. Yow. I'm a little surprised he's not mad at me, considering all of the grief I was giving him over the Mir space station being built with bubblegum and Tinker Toys. I look at the multicoloured stains all over my T-shirt. Drink spillage. It's hard to keep your drink in its cup when the bus driver keeps having acid flashbacks and hammering on the brakes. I'm wearing the Russian's Courvoisier cognac, the blood-red splash of my friend Kevin's Caesar, someone else's rum and Coke, and several unknown stains that make me look like I teach fingerprinting to four-year-olds.

We've had a rocky start, and unfortunately Bobby, our bus driver, has turned out to be spastic. We blew a tire by Red Deer, and after being rescued by a tow truck, we got lost in Calgary three times. As the passengers screamed "West!!!!" brain-dead Bobby limped us into the Rocky Mountains. After exchanging obscene gestures with a tanker hauling a truckload of molten sulfur and cutting off a van full of rednecks trailering snowmobiles, we passed Lake Louise and were an hour outside of Golden. When you come over the Continental Divide, you can see the Kicking Horse River carve its way down an ever-narrowing gorge that provides some of the best whitewater rafting on the planet. Its contents spill out into the Columbia Wetlands, a wide valley dividing the Rockies from the Selkirk and Purcell

mountain ranges. The wetlands are home to an above-average number of eagles and grizzly bears. An orphaned bear cub has taken up residence right on the hill at our final destination, the Kicking Horse Mountain Resort. They have established a grizzly bear refuge for his (supposed) safekeeping, and rumour has it he's woken up just this week. He may still be young enough that the mountain bikers and hikers who frequent this resort in the summer are still relatively safe.

KICKING HORSE has undergone a major expansion over the last few years. It now boasts the second-largest vertical drop in Canada. The Golden Eagle gondola has transformed a fairly standard ski hill into an expansive resort that will eventually encompass more than 4,000 acres with two distinct sections. The flat-faced lower mountain has a range of rolling intermediate and expert terrain that is good cruising and well suited for groomed corduroy GS turns. Up top, the mountain flattens off and the bowls begin. The back end and sides of these bowls are steep and run into relatively flat bottoms that all siphon out into the lower landscape.

You can't get a feel for the upper terrain from the photographs on their website, and when you look at the area from across the valley, the upper bowls look deceptively small because they level off and go deep back into the first peaks of the Selkirk range. But now I'm standing at the top of a run called "98 to 106" looking directly down between my tips at a guy sliding to the valley floor of Feuz Bowl. I'm not sure if "98 to 106" refers to the number of reported deaths here or just the number of chutes lining the three big bowls within the area's boundaries. At any rate, my heart rate is way up and my knees are quivering. It's at least 1,000 feet of sheer drop. Don't screw up here or you may wind up at the bottom with your clothing shredded and your body in pieces.

My first turn exposes the carvable,

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consistent snow giving away beneath my skis. I'm losing a couple of metres of vertical with each turn as the snow peels off the sheer face and rolls to the valley's floor. "Go with the flow," I tell myself and continue dropping down faster than expected. I stop halfway down this face, reach out beside me and touch the hill. It's steep. I can't see another soul anywhere in the huge bowl below as I jump back in and continue down. I stop in a pile of chute droppings at the bottom and look straight up. Way cool. Great run.

The sides and backs of all three massive bowls here are layered with expert to extreme terrain. Some of the track lines I'm seeing are insane—at least one person around here is *really* good and slightly crazy. Sure enough, the pro patrol tells me there were seven guys in the first-aid building one morning with dislocated shoulders and contusions. It seems the snow was too good to say no to these awesome chutes, and the boys were hurtin'. But don't fear: they've carved out a 10-mile trail leading down into the bottom of the Crystal Bowl that serves an access road, a summer mountain-bike cruiser and a beginner escape hatch out of the upper steep.

MY STOMACH'S GROWLING and, worried that the resident grizzly might think it's Mama callin', I head off to the highest restaurant in Canada. How high is it? The satellite dish mounted on the outside wall of the restaurant is pointed slightly down. The menu is incredible and after a quick survey of the lunch patrons and a taste of my own pasta, I'm one happy camper. Meals start at around \$15 and run to \$30. When you come here, treat yourself to this fantastic "upper atmospheric" experience.

My afternoon consists of exploring the rest of the area. A traverse and a quick hike gets me to the south edge of the bowl and I'm soon attacking a run called High Horse. These north-facing chutes see no sun and set up nicely for skiing many days after the last snowfall. As I look up at a run called Wild Horse, I can see the draw for extreme enthusiasts.

If the conditions were safe, these chutes would make for plenty of Warren Miller moments. I cruise to the bottom for a walk around the resort.

The major construction here is nearly complete, and they're still dealing with the typical growing pains that come with most expansions. The signage is incomplete and the hill still has an industrial feel. Upon entering, I couldn't tell whether the day lodge was just a ski shop or if the newly built Glacier Lodge was our daily staging area. As you walk into the day lodge, it opens up towards the hill revealing a nice fireplace, two stories and large windows. They offer average and slightly overpriced food. It needs a deck for soaking up rays on sunny days like today. I find it rather peculiar that the only restaurant besides the cafeteria in the day lodge is a sushi joint. Come on—what happened to buffalo burgers and chuckwagon chili? Most of the prices here are reasonable, with rentals at \$30 and lift tickets at \$57. The almost-complete Glacier Lodge is 10 steps from the gondola and will soon sleep more than 500 tired souls. With a good summer and a little spit and polish, this place should clean up nicely. And given the layout of the mountains here, they could expand in any direction into the unlimited terrain.

WE'RE LOADING UP at the end of the day and the Russian and his wife are missing. Then, arm in arm with a ski patrol, a blood-spattered man approaches the bus. It's him. "He was just walking by and I spotted him bleeding all over," says the cute lady ski patrol.

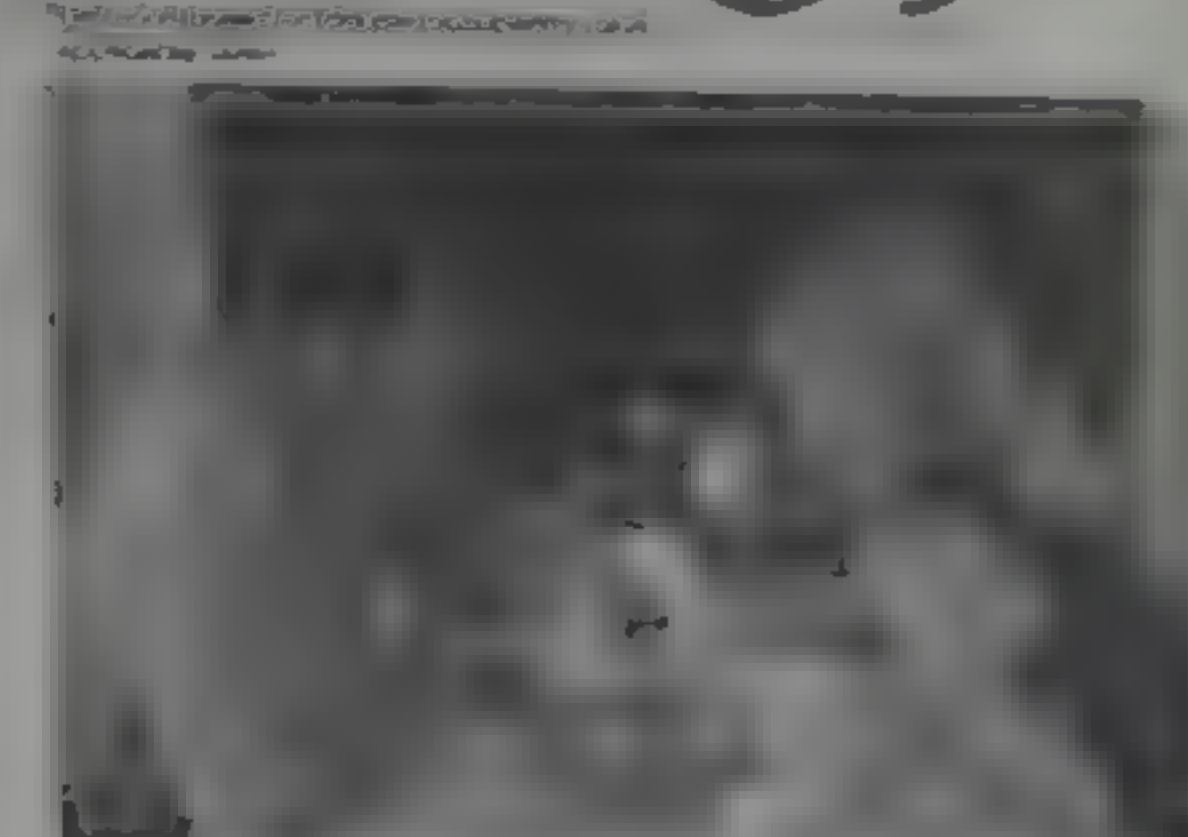
"It's nothing—let us be going," sputters the Russian.

"Not before you get stitches," the ski patroller replies.

As we wind down and soak in the Sportsman Lodge's hot tub, the Russian lifts his cognac and toasts a great weekend, stitches and all. I'm coming back at least twice next year—once in the summer to stay in the chuckwagons at Beaverfoot Lodge and kayak the Kicking Horse River, and another trip to ski with the Russians. ♡

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Can. Olympic Park - 40cm base, east side of terrain park is closed
Lake Louise - 159cm base, 1cm new snow, 10 lifts, 109 runs and super pipe open
Marmot Basin - 111 - 135cm base, 3cm new snow, 84 runs and all main lifts open
Mt. Norquay - 110 - 185cm base, 5 lifts, 28 runs and half pipe open
Nakiska - 42 - 95cm base, 5 lifts and 28 runs open
Pass Powderkeg - 70cm base, all lifts open
Sunshine - 155cm base, 2cm new snow, 12 lifts, 105 runs, and terrain park open
Tawatnaw - good conditions, 17' superpipe open

B.C.

Apex - 109cm base, 3 lifts and 59 runs open, spring conditions
Big White - 165cm base, 15 lifts and 111 runs
Fernie - 166cm base, 10 lifts, 90 runs, and terrain park open
Fairmont - good conditions, 100% of terrain open
Kicking Horse - 158cm base, 100% of terrain open
Kimberley - 64cm base, 6 lifts and 46 runs open plus terrain park and half pipe
Mt. Washington - Closed until further notice
Panorama - 38cm base, 9 lifts and 90 runs open
Powder King - 150 - 420cm base, 2 lifts and 24 runs open
Powder Springs - 150cm base, spring conditions, cat powder open w/ good coverage
Red Mtn - 135cm base
Silver Star - 166cm base, 10 lifts and 90 runs
Sun Peaks - 119cm base, 10 lifts and 100 runs open
Whistler Blackcomb - 135cm base, spring conditions, 100% of terrain open
Whitewater - 174cm base, spring conditions

USA

Big Mtn - 22 - 149cm base, 6 lifts and 55 runs, reduced rates in effect
Big Sky - 95 - 145cm base, 95% of terrain open
Crystal Mtn - 143cm base, 45 runs and 5 lifts, 100% of terrain open
49 Degrees - Closed for the season
Great Divide Ski Area - 15 - 75cm base, spring conditions
Lookout Pass - 30 - 90cm base, spring conditions, reduced rates, open weekends only
Mt. Spokane - Closed until further notice
Schweitzer Mtn - open weekends only
Silver Mtn - Closed for the season
Sun Valley - 98 - 135cm base

SNOWZONE

Nakiska

25 years after my best-ever day of skiing, I try to recapture the magic

By MARILYN LETTS

If someone asks you what the best day of your life has been so far, think carefully. Who's asking and who's listening? I've learned there are certain days that should be mentioned, like the day you got married and the day your children were born. The moments after my children were born were incredible. But in my memory, my best day was spring skiing when I was 17.

This spring we planned a trip to Nakiska. I knew things would be a little different than they were 25 years ago because I'd be with my husband, my father and my two children. Not to give anyone's ages away, but there are seven decades between the oldest and youngest members of our group. As I anticipated our venture, I got nostalgic about that golden day of my youth.

It was the late '70s, and I had decided to go skiing with a friend. It was the end of March, and apparently

everyone else was biking or hiking, which left the morning's fresh powder for us alone. We searched for jumps and attacked hills far beyond our abilities. I recall crashing into tiny but amazingly sturdy pines, falling into tree wells and laughing my head off. We were invincible. The dark, bitter winter was over and life was packed with possibilities. We skied till they closed the lifts and then we took the ski-out to the parking lot.

The morning of March 5, 2005 is a different story. It begins with me rousing and feeding the troops. Our departure is planned for 8:45 a.m.

"How come so late?" Grandpa asks.

"How come so early?" everyone else complains.

While they start to rouse themselves, I make lunch and gather equipment. Grandpa arrives and we load up his Crown Victoria. "Skis, boots, poles, helmets, mitts, camera, lunches, drinks?" Check.

"Everybody used the bathroom?" Check.



ski tips

By COLIN CATHREA

Carving for attention

Not long ago, I was skiing with a fellow former ski instructor and together we watched hundreds of people over the course of the day. I was hoping that with a second pair of eyes to help out, I could learn if people's basic, common-denominator problems with technique have changed at all now that everyone uses shaped skis.

The first thing we noticed was how few people actually carve their skis. The exaggerated side-cut on shaped skis helps them initiate the turn, but without good technique they still skid through the turn. Second, people ski past their pole plants. Third, they don't use their nipples to indicate their direction. Don't worry: I'll explain that one later—what's interesting is all three of these common mistakes are interconnected.

Shorter shaped skis will feel unstable when you're skidding throughout the turn. Compare a controlled sideslip from a pair of snowblades to a pair of 223 downhill skis—downhills win every time. Now try and turn the downhill in a mogul field. Tough going, right? If you start a turn in a skid, you'll most likely finish in one too. Try to roll your knees, hips

and ankles into the start of the turn and get an edge established before you begin to skid. Maintain pressure all the way around the turn and you will feel the full extent of the carving the ski is capable of.

As for pole planting: it's a flick of the wrist, not a stationary position you leave your pole in. If the pole stays in the snow longer than a split-second, you will ski past it and your upper body will twist, which will cause your skis to skid during the first part of the turn. Planting is a timing mechanism to initiate a turn and an unweighting procedure to help you flow from turn to turn. If you plant and ski by the pole it causes a chain reaction that screws up your balance and almost every other aspect of a good turn. Don't let the term "pole plant" fool you—the tip of the pole does not need to be firmly jabbed into the ground. In fact, the pole touch should be just that—a touch, occurring around the time your skis are moving into the new turn. This should leave your upper body facing down the hill in the general direction you're traveling in.

Now onto our last point: upper body position. As you stand at the top of a run where you can see something at the bottom, point your nipples as if they were headlights. Now let's put all this together into a tight package. Start the turn with a nice, gentle pole plant and roll your skis into the turn. This should keep your upper body facing down the hill so your "headlights" can illuminate the bottom of the hill. If you're doing things right, your upper body won't move around and upset your centre of gravity, causing you to sit back or lean forward. Keep carving! Hopefully, everything links up for you and the lightbulb moment occurs as you scream "Hallelujah!" and all is good in your skiing universe. Amen. ☺

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"Grandpa, got your nitroglycerin patch on?" Check.

UNDER A GORGEOUS BLUE SKY, I drive us to Nakiska from Calgary in less than an hour. Nakiska is a great choice for family skiing: besides being close to home, it is not too expensive, the hill is perfect for beginner and intermediate skiers and the quad chair lifts are easy and efficient.

While my husband rents his equipment, I get the tickets. "This nitro makes me light-headed when I'm sitting around," Grandpa says. "Rentals will take a long time; why don't I take the kids for a run?"

How can I argue?

Last year we started on the Bronze chair because it looked easier, but as soon as we tried the Olympic chair, we never went back. The Olympic is a high-speed quad that slows down only to pick you up and drop you off.

My husband and I meet Grandpa and the kids at the Silver chair, but the kids are reluctant to try out new runs, so we push ourselves uphill to the Olympic chair.

By 10 a.m. it is already five degrees outside. The scent of pine wafts up from the ground under the lift. The runs look dazzling white, well-groomed and relatively empty. Perfect. "You guys lead," I say to my son and daughter. They take off. I let the group get out of sight and then I

come down quickly. On the sides of the runs at the top, the grooming is untouched. Halfway down, the snow is softening up and a little heavy. Instead of truly letting loose, I hold myself back. I'm chicken! All the elements are here, but I'm slowing down and taking it carefully. I have visions of injury and physiotherapy. I am dismayed with myself.

"That was fantastic," my daughter says.

GRANDPA HAS BEEN skiing Nakiska since it was built for the 1988 Winter Olympics, so he knows the hill. When the kids are ready for something new, we take Silver up and Grandpa leads us down Eye-Opener, which the kids handle easily.

I watch snowboarders flipping off jumps next to the trees. I can't breathe until they land. Meanwhile, I can't shake my own cautious approach. I'm trying to get used to turning in this stuff and not think about twisting my spine.

Everyone is ready for lunch by noon. "The best skiing is before 10," Grandpa says. He's an early-morning nut, but this time I have to agree: the snow softened up early.

"Did you ski when you were our age, Grandpa?"

"My brother strapped some boards to his boots and got the horse to pull him around the field," he says. "But I never tried it." No nostalgia here.

Dress accordingly.

Spring snowboarding can be deceptive. Layers are your best bet. A T-shirt, sweatshirt and shell work best. It may be warm on the bottom of the mountain, but windy on top. Don't ever snowboard in shorts or even short sleeves—a fall on morning ice or slush will beat any road rash you've ever had. Forgo the bathing suit top or shorts until you hit the deck after skiing. When deciding what to wear, look for breathable fabrics. Shell jackets with ventilation or pit zips are essential to surviving the warm weather. Shell pants without long underwear are great; look for pants with ventilation on the hip or the inner thigh. Spring gloves or pipe gloves will keep your hands dry yet cool.

Sunscreen is a must on any hill.

Don't even think about leaving the house without it. Apply it liberally and often. High-altitude sun reflecting off the snow can burn within minutes. A baseball hat or other brimmed hat works well. Kids and adults should still wear helmets. (Yes, they're hot, but newer models with more vents are great for springtime shredding.)

Avoid dehydration.

Resorts are doing a better job these days of keeping water and cups handy. The doctor says you should drink eight glasses of water during the day! For maximum hydration, consider buying a portable hydration system like a Camelbak or Hydrapak.

Always wear some form of eye protection.

Goggles and sunglasses will protect your eyes from the harshness of the sun. And above all, have fun. ☺

Lunch revives us and we return to the Silver chair. By early afternoon there are more people on the hill, but if you wait a minute or two for the crowd to pass, there's plenty of space.

By two there is no lift line. I am starting to loosen up. We try all the blue runs, pick our favourites and do them again. In one day the kids have gone from being afraid to try blue to conquering them all. No hesitation.

AT 3:30, my old man and the even older man go to the lodge for espressos and my daughter joins them. I can't believe the day is over. Fortunately my son wants to fit in another run before we leave. The wind picks up. There aren't any other skiers to watch out for and my son lets loose and carves his unique way down. I finally find myself able to do the same. The conditions aren't ideal; grass and occasional rocks are coming through. In some sections the snow is

blown off entirely, giving that "frozen waterfall" effect. It doesn't matter; I'm euphoric. We get to the bottom and the lift is still running. "Again?" I ask.

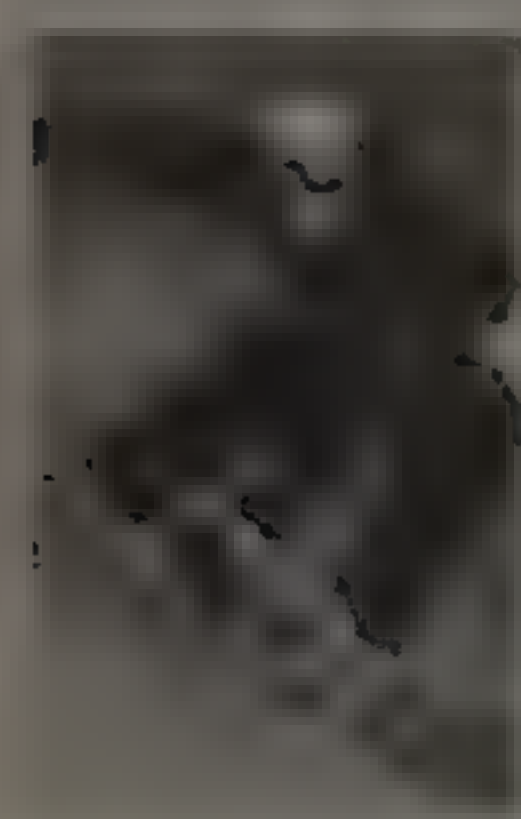
"Sure," he says, surprised.

This time the wind is so strong on the chair the snow crystals feel like sandblasting. We can't hear each other at the top. I motion for my son to go ahead. The snow left on the

hill is whipping around our feet so wildly we can't see what we're skiing on. It's nothing like my teenage memory and yet it is. An adventure with people I love.

As my son and I go into the lodge to collect the others he says, "This is the best day of skiing I've ever had."

"Me too," I reply. ☺



board tips

BY JAMES RADKE

The rite of spring

With all the warm weather the west has seen, it's hard to believe that there's still snow up in the mountains. The snow may be on the way out in Edmonton and Calgary, but at higher elevations there is lots of it left. And that makes for some great spring snowboarding.

Snowboarding doesn't have to end with Easter. Some areas won't make it until April, but many will, and there's plenty of fine corn snow to be had as late as May. So don't put away those boards just yet—here are some tips to keep in mind when you go spring snowboarding.

Choose a mountain that has plenty of snow.

Most resort websites have that info. If you love groomed runs, arrive early to maximize the harder snow. If you want to go off the main runs, follow the sun. South-facing slopes get hit early, so the snow softens there first. When most of the sun is gone, discovering north-facing slopes in the afternoon. Pipes and park will be in prime condition in the early afternoon.

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DISH

Electric hoogaloo

The motorist-friendly menu at High Voltage is shockingly delicious

BY CHRISTOPHER THRALL

Supper on a Friday evening found us heading south from downtown, on our way to Grandma and Poppa's house, and our hunger demanded something that could get us to Calgary without breaking into Maelyn's teething biscuits. Luckily, the 12-foot windows of **High Voltage Food and Coffee Bar** rose out of the gathering gloom, demanding our attention as we crossed Argyll Road.

I took the quick left turn off Calgary Trail and popped into Edmonton's best place for road-food while my wife and child waited in the car. Six or seven patrons were eating at tables, the bar or couches as I inspected the menu. Breathing in the spices and aroma of cooking meat, I tried to concentrate. From tzatziki-laden gyros to blue cheese donairs, standards and some terrific oddities were both available. Prices ranged from \$5 for a small wrap to \$9 for a "High Voltage" scale meal that was a little intimidating for our intended light dinner. A cooler of pop and juice stood to my left and a fully-appointed coffee bar was to my right.

I chose a small Chicken Med gyro on whole wheat pita (\$5.23) for my wife, and, barely glancing at the vegetarian options, my inner carnivore asked for a smoked buffalo panini (\$5), but with no panini bread on

hand, mine came on a pita as well. An orange juice for me and a peach iced tea for my wife (\$1.50 each) took care of portable potables so I could turn my attention to the desserts: the assortment of \$1.69 pre-wrapped treats cut into huge triangles was appealing, and I decided on a Rocky Road for her and a Butter Tart for me, simply because they seemed the most decadent.

The grizzled man behind the counter was obviously the master of his domain, moving with assurance as he prepared my meal. He politely asked the family behind me to wait for a moment as he continued chatting with me, suggesting on my return that I try the buffalo with a touch of BBQ sauce and feta cheese. The odd combination sounded terrific, sort of like this place. In any

RESTAURANTS

other area of the city, this type of café would be supported by foot traffic. Instead, the intersection of two urban expressways provides a haven for the motorist—without even a drive-thru window. The hours posted didn't even consider pedestrians from the popular nightclub less than a block away: High Voltage closes at 8 p.m. every night and all day Sunday to errand-bound yuppie traffic.

I WALKED OUT with \$17.80 worth of road food. My wife tore into hers immediately, and a cloud of aroma that smelled like we were hotboxing with a souvlaki vendor filled our small car. As she bit into the warm, flavourful chicken and fresh tzatziki inside a crisp pita, I actually had to prompt her for feedback. Mean-

while, I savoured my own meal; I had no idea what spice dusted the pita, but I found that licking my lips after each bite was possibly even tastier than the bite itself.

My wife took the wheel as I fuelled up for the trip, ostensibly to let me enjoy my dinner but really so I could take care of the little girl starting to fuss in the back seat. With our infant sooth(er)ed, I returned to my buffalo pita with relish. I ended up wishing I had tried some feta to add a contrasting flavour to the delicious but rather stark lean meat. The butcher wrap and wax-paper envelope kept spilling juices safely inside, which was a big plus in the car. Cool, clean orange juice washed down the first few bites as I offered my wife a bite of my wrap. She took three mouthfuls, then complained that she wasn't finished "trying" it when I took it away.

Afterward, I unwrapped her dessert and bit into my own. My wife was a little disappointed that her rich, chocolatey treat tasted a little freezer-burnt, but she finished it off happily enough. Mine, on the other hand, was just like eating four of Grandma's sweet, gooey butter tarts at the same time. Which I never did. Honest.

Personally, I'm happy that High Voltage isn't on the foot-traffic scene: too much attention would have the owner hiring less competent staff as well as graphic and interior designers to kill all of its charm. As it is, it is one of the city's best-kept secrets hidden in plain view. ☺

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BISTRO 112

11203 Jasper Ave • 488-9690

Despite two Starbucks within ambling distance and an alluring Second Cup across the street, Bistro 112 enjoys a committed clientele. (I bet it has something to do with their full-length windows.) Since our lazy evening demanded a light meal and a leisurely coffee, my wife and I stopped in on our way to nowhere in particular. We chose a couple of large Breakfast Blends (\$1.40) from the five-urn coffee bar, and turned to more serious victual considerations. My wife selected a vegetarian pita pizza (\$3.75) from the mouth-watering options and a biscotto (\$2.15). Seeking something a little more substantial, I requested a three-cheese sandwich on whole wheat (\$4.54) from the chalkboard menu and a cranberry oatmeal cookie (\$2.15). My bride bit into her pizza with gusto. After a couple of thoughtful chews and a quick swallow, she grabbed for her coffee and waved me off to fetch her a glass of water. Generously heaped with vegetables and cheddar cheese on top of a thick, soft pita, it also held a diced jalapeño surprise. My sandwich arrived shortly after we had both sampled the pizza. I had asked for it with everything, and wasn't prepared for the sheer volume. Thick slices of asiago, Swiss and provolone alternated with cucumbers, lettuce, tomato and a thick mat of alfalfa to do homage to the dearly departed Earl of Sandwich. My jaw ached the next morning. My bride's biscotto was full of dense almondy goodness, and my cookie's flavour of porridge on a winter's morn was interrupted by staccato bursts of tart cranberry. By the

time we brushed the crumbs off our pants and stood to leave, we were sated but not stuffed. Twenty bucks bought our entire evening, and we could have sat there sucking back 80-cent refills all night. On top of great coffee, excellent food, hot staff and terrific tunes, this was a people-watcher's paradise, whether you're inside looking out or outside looking in. **Average Price: \$** (Reviewed 02/17/05)

BLUE PLATE DINER

10145-104 St • 429-0740

The Blue Plate Diner is conveniently located just north of the Bay LRT station, amidst the trendy renovated warehouses on 104 Street. While the outside is quaintly restrained, the inside is a beautiful mishmash of paintings, exposed brickwork and funky retro diner gear (hipster-approved lamps, sugar dispensers, plastic ketchup bottles and old-timey diner-style mugs). Our server—very possibly the best, friendliest server I've had in the past few years—greeted us almost as soon as we arrived. His timing was impeccable, always swooping by with the coffeepot to top up my ancient ceramic mug before I'd made it to the bottom. The menu had a range of typical breakfast favourites and a few intriguingly odd brunch items. After giving the menu a good look-see, I settled on the Pancake Breakfast (\$9.50), an entirely traditional combination of two whole-wheat buttermilk pancakes, a couple of eggs and a choice of ham, bacon, sausage or veggie sausages. My wife chose a Florentine Benny (\$11.50), two poached eggs on toasted sourdough, with spinach, feta and hollandaise sauce. Though my wife's helping of potatoes was a bit stingy, the unique flavour of the eggs made up for it. The spinach and feta gave the poached eggs a notable twang, while the sourdough provided a nice bed for the strange mix of ingredients. The taste was far more garlicky than what one would

usually expect from breakfast fare, but my wife seemed to like it just fine. My breakfast, meanwhile, consisted of the most delicious whole-wheat buttermilk pancakes I've tasted in quite some time. After buttering and coating them with a layer of real, honest-to-goodness maple syrup, they were positively addictive. When the bill came around, the total was somewhere between what I would have expected at a diner and mid-range restaurant. At \$29 before tax and tip, it wasn't big-city expensive, but it wasn't small-town cheap, either. **Average Price: \$\$** (Reviewed 2/24/05)

BRITS FISH AND CHIPS

6940-77 St • 485-1797

My wife and I had our doubts as we drove up to the little strip mall restaurant on a Friday evening. An Olde English Inn façade made me wary, as did the door painted up like a London phone booth. But upon entering, I quickly realized that Brits wasn't a typical British theme restaurant, of the sort done so badly elsewhere in the city; rather, the authentic details and scary-sounding fare were obviously a labour of love. The menu listed some intriguing dishes, including steak and kidney pie, white pudding and a heart-punching entrée called "deep-fried pizza." I was nowhere near brave enough to try haggis. My wife selected the sole two-piece full meal deal (\$10.60) with coleslaw and a ginseng tea while I chose the turbot (\$12.40) with a tea and pickled egg. And just in case we weren't entirely saturated by the end of the meal, we ordered deep-fried pineapple rings (\$2.60) for dessert. I delighted in the crunch of thick batter and the hot, succulent filets within. A perfect complement, the fries were crisp and tasty. My first-ever pickled egg had a dark, beery flavour from the malt vinegar that got a little strong by the end. Both my wife and I abandoned utensils about halfway through our first pieces of fish. Her coleslaw was fresh and crisp, sharing with the lemon wedges the dubious distinction of being the healthiest items on the table. One piece of fish would have been enough, but through sheer determination, my bride was able to devour both pieces, though she left most of her chips behind. I managed to get about two-thirds of the way through both, and declined the server's offer to box the rest up for me. My inner masochist was looking forward to dessert! Looking like flattened onion rings floating in a pool of melted toffee, the pineapple slices were quickly delivered to our delight. I carved a piece with my fork—*hót*—and, after burning myself, savoured the sweet, crispy fruit combination. On our way out, we tossed our tip into the jar on the counter, bringing our unhydrogenated total to just over \$30. **Average Price: \$\$** (Reviewed 3/03/05)

SUNYERIA

201-10150 Jasper Ave • 426-3791

In the middle of an Edmonton winter, the downtown pedway system becomes a necessity, and the extensive network of connected buildings

contains a large number of shops and restaurants all vying for the dollars in your warm, not-at-all-frozen wallet. Unfortunately, most of the food available at pedway-connected establishments is of the food-court variety: burgers, fries, sandwiches, coffee, donuts and the like. It doesn't have to be this way. There's another option available, and with prices that even a call-centre budget can afford. Enter Sunterra, a market, deli, coffee bar, bakery and restaurant all rolled into one, located on the second floor of Commerce Place. I had heard about Sunterra's giant (as in three-foot-in-diameter giant), cast iron pans, which they use to prepare their well-known and appropriately named Big Pan lunch specials (\$4.95 each). On the Friday that I paid them a visit, I had two interesting options to choose from: perogies with sausages in Big Pan #1 and "firecracker" beef in Big Pan #2 (which looked far too good to pass up). While paying for my drink, I grabbed a small brown-paper bag containing what looked like an onion poppyseed bun (for a measly 40 cents!) from a basket by the till. My beef was fantastic. Chickpeas everywhere, along with carrots, celery and tomatoes, all covered in a thick, beef-stew type sauce. It would have been a great vegetarian dish except for all the strips of tender, gently-simmered Alberta beef. About halfway through, I remembered the onion poppyseed bun, which I promptly halved with a plastic knife, coating the moist inside with a thin layer of butter. One bite in, and I could tell that it was baked fresh that day. At just over \$8 (including tax) for a healthy, filling lunch, I'd managed to eat a decent meal without venturing into the cruel downtown winter winds, or resorting to lame, limp, boring fast food. Those poor chumps in the food court didn't know what they were missing. **Average Price: \$** (Reviewed 2/17/05)

TEDDY'S GRILL

11361 Jasper Ave • 488-0984

Opened nearly 60 years ago, Teddy's has made some token gestures to keep up with the times, including the addition of a doomed '70s discotheque, but the original feel remains untouched. From its velour wallpaper and wood paneling to elaborate wall sconces and intricate carpeting, the entire building is steeped in 1940s elegance; it feels as though there should be dapper young flyboys in uniform carousing at the bar and corpulent white men making deals over scotch and cigars in some private room. The single-sided menu presents an assortment of tempting dishes: elegant starters under \$10 were followed by deli selections for \$9 each and entrées featuring surf, turf and fowl on either side of \$18. As soon as the starter plates were swept away, our server returned with our entrées. The dishes were arranged beautifully. "Out of all of the things I complain about," confided one of our guests over her baked salmon (\$16), "this fish is not one of them." The advertised mustard dill glaze was so

sweet that she thought it was mango. Her boyfriend paused over his 8 oz. ribeye (\$17): "I don't know if this is going to come out right," he began, "but this is the best fat I've ever had on a steak," he grinned. "Undeniably excellent." My 6 oz. filet (\$17) was seared to seal its tender, juicy delight within, while steamed bok choy and roasted red potatoes were a tasty background. I'm not sure that it was the best steak in the city, but I was certainly not about to send it back. For value and taste, however, my wife's Western Dip (\$9) on a French roll was one of the best I've ever tasted. The beef was thick and tender, the *au jus* perfectly salty and the roll soaked it up without falling apart. Her fries were delicious, though left largely untouched. Nine bucks very well spent. For a slice of Edmonton's history in a four-star restaurant, \$30 each can't be beat. **Average Price: \$\$\$** (Reviewed 2/24/05)

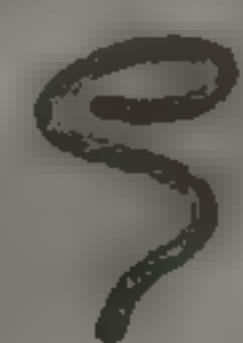
ZUPPA

9843-110 St • 482-1741

With its tables covered with oversized sheets of cheap vinyl, chairs that are about as utilitarian as you can get, and an overall air of unfinished decorating, Zuppa's decor leaves something to be desired. (In fact, I've enjoyed Klondike breakfasts in school gymnasiums with more character.) But don't let the surroundings dissuade you from giving Zuppa's carnivore- and vegetarian-friendly menu a try. My wife ordered a plate of Leo's Caesar Salad topped with a chargrilled chicken breast (\$7), which she was quite enthusiastic about. I went for the Italian Grill (\$6), an grilled focaccia sandwich filled with ham, capicollo and melted mozzarella. Since "zuppa" is Italian for soup, I decided to add a bowl of their soup of the day (\$2 extra)—in this case, a chicken cauliflower concoction—to my order. When our food arrived, we couldn't get over the size of the helpings. My wife's salad was piled high on her plate, a mountain of greenery that even Sir Edmund Hillary himself would have balked at. Spread out on the summit was the grilled chicken breast, with black charcoal lines to prove that it had indeed seen a real grill at some point. My wife loved her salad, but she was even more impressed by my Italian grill. The focaccia was soft and fresh, the meat and cheese filling more than ample. And the quality of the soup was in keeping with the rest of the meal. Like the café's interior, it wasn't much to look at, but it was absolutely delicious, with a thick broth, plenty of cauliflower florets and giant chunks of so-tender-it-falls-apart-in-your-mouth chicken, so large that I could even see the telltale black marks from the grill. The meal left us feeling full but still light and full of energy, unlike the usual post-lunch lethargy prompted by a good, hearty meal. For the price—a little under \$23 including tax—we ate well, and thoroughly enjoyed the food. If they do something about the daycare-style tablecloths, I can see Zuppa becoming one of my favourite lunch options on either side of the High Level Bridge. **Average Price: \$-\$\$** (Reviewed 3/03/05)



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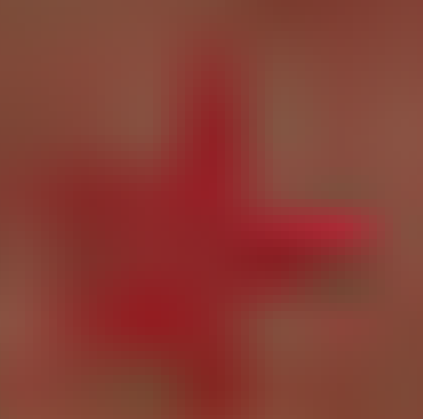
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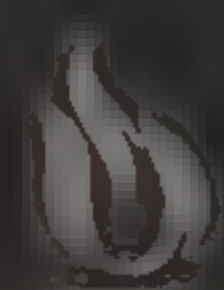
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(The Myer Horowitz Theatre shows are ALL AGES)



MUSIC



Ain't nothin' but a G-string

Kabuki Guns girls are burlesque artists, not strippers—and that's an important distinction

BY MIKE LAROCQUE

Most people would agree that the kind of stripping you get in those roadside, I'm-just-here-for-the-lunch-buffet-type establishments doesn't take very much talent. Oh sure, you have the pole to deal with, and avoiding the drunken gropings of ~~disrespectful patrons~~ might require a little more agility than you or I may possess—but at the end of the day, it really doesn't matter what your onstage act is like, just so long as you've shed your costume by the time you're done. At least, so says Liv Yorston (known to her fans as Madame Fancy Puff), leader of Calgary's Kabuki Guns burlesque troupe.

"It does not take talent to take your clothes off," says Yorston, always quick to point out the differences between stripping and modern burlesque. "We don't show anything onstage. There's no areola, no labia, no sex onstage. It's a very classy show with only the illusion that something is there. Girls who get onstage and take off their costumes to shake their tits around—that's not burlesque. There is a big misunderstanding. We do have some girls going down to pasties, but there is

no sex or nudity onstage."

Yorston has been making a living as a dancer for the better part of 12 years, teaching belly-dancing, performing with local groups onstage and, for the last year, leading a burlesque show. Yorston knows that when it comes to changing the public perception of burlesque, the Guns face a daunting task. But the group has such a dedication to the history and art of their art that the Discovery Channel will be filming their Saturday show at the Sidetrack.

"Groups like the Suicide Girls go and perform in black electrical tape,



cover each other in chocolate syrup and start making out, and people get the impression that that is burlesque," Yorston says. "But it's not. That's softcore porn onstage. We incorporate a history of burlesque into our shows to educate people and, slowly but surely, people are starting to become informed. There is a history behind burlesque that people don't know about."

BURLESQUE, WHICH BEGAN as a form of public satire mocking elite society and public issues, has more recently become a staple of modern indie-rock shows, a development that's allowed the Kabuki Guns to perform fairly regularly alongside local rockers the Ramblin' Ambassadors. Yorston's troupe consists of twentysomething girls from all walks of

life—their ranks include a golf pro, a hair stylist and an aide for autistic children. "Ms. Priss," the Catholic schoolteacher who started the troupe with Yorston, even has to keep her real name under lock and key for reasons of job security. But it looks like that attitude of disapproval is about to change: with burlesque breaking into the mainstream in Alberta (Edmonton has two burlesque troupes to Calgary's three), it seems Yorston is well on her way to convincing audiences that a girlie show is less about stripping than it is about providing colourful, comical entertainment that even high society can appreciate.

"We've performed for audiences where everybody was in their 50s," Yorston says. "And we're even starting to see more and more women showing up, even more than men. We have a show at the end of March for the Alberta Wildlife Conservation Institute; it's their centennial and they want us to represent 1905, which is quite appropriate." Still, given the potential age of their audience, Yorston admits they might have to tone their regular performance down a bit. "One girl does a routine where there are flaming chains attached to her pasties and she spins them around double-dutch style. Somehow I don't think the Conservation Society will be getting that." ☐

**KABUKI GUNS BURLESQUE PRESENTS
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Sat, Mar 12

Civil union

Offbeat new split CD weds This Civil Twilight to Little Baby Cupcakes

By PHIL DUPERRON

Having already shared a fanbase and a stage so many times over the years, local indie rockers Little Baby Cupcakes and This Civil Twilight have now decided to continue the tradition by sharing studio costs and releasing a split CD, *The Fake Mistake*.

Back in the day, when the cost of releasing a CD was astronomical, bands would often get together and release a split record as a way of sharing expenses. Nowadays things are a little cheaper but, of course, so are the bands—and besides, putting out a split disc is just a fun idea. "The old-school thing was a split single, but we're cheap," says Cupcakes singer/guitarist Michael Sambir. "Once you upgrade to CD, then it's 'Why only do two songs?' So we decided to do something a little bit more interesting. We had all these configurations in our heads, but we finally decided that one band would record a song and the other band would cover it."

The Fake Mistake contains two very different versions of This Civil Twilight's "Junior Defender" and Little Baby Cupcakes' "White City," and ends off with the title track which they worked on together, melding their different styles into something unique. "We have a lot of common musical interests," says Twilight guitarist Duncan Turner. "We like a lot of the same bands, but those things end up being filtered in very different ways. We're quite different bands, I think, in a lot of ways so I laughed with glee when I heard their version of our song—it was so great to hear their original take on it."

For Sambir, hearing someone else play a Cupcakes song was like a fleeting glimpse of stardom. "In a local band you have no notoriety; you never hear your stuff covered," he says. "It's not like Bob Dylan or the Rolling Stones, where there are tons of covers out there. So it was kind of interesting to hear someone else having a take on a song we do."

BOTH BANDS are made up of thirtysomething musicians with families and careers, so for them, it really is

about the music instead of chasing fame and fortune. "We don't want to get in the van and go across Canada and become rock stars," says Sambir. The way he figures it, traveling from town to town to flog yourself and your product may be a fun way to spend a month when you're young, but it can diminish a band's artistic

PREVIEW INDIE

integrity in the process. "You become a performer rather than a musician or a writer," he says. "We don't have that. We write songs, we record them, we play occasionally, but we're not playing the same tunes night after night, month after month. I think it'd be hell to be Garth Brooks."

After reading "The Problem With Music," Nirvana producer Steve Albi-

ni's scathing attack on the major labels (an essay which should be required reading for all aspiring rock stars with dollar signs in their eyes), Sambir decided recording albums in his basement studio and playing in small clubs to people who actually liked him would be far superior to going after a big record contract. "You tally it up and you get screwed over," he says. "You'd make more working at 7/11. We came upon that article many years ago and thought, 'That's the thing they never tell you.' We're just quite content to record a bit, put it out every year, play a couple times and see what happens. So that's where we're at—our appetite is just not that great." ☐

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music notes

BY PHIL DUPERRON
AND ROSS MOROZ

Making the cut

Uncle Outrage • With the Ringtones • Seedy's • Sat, Mar 12 You can usually find all sorts of cute biographical information about a band on their website, but on their site, local group Uncle Outrage goes far beyond merely listing their favourite foods and colours: browsers who consult the band's "bio" section are informed that frontman Nils Rasmussen enjoys tea,

dislikes communists and was—ahem—circumcised at 13 years of age.

"Yeah, when I was 13, I had a 'dorsal slit,'" Rasmussen explains nonchalantly. "You can look it up on the internet if you like." After a particularly harrowing image search (note to readers: Google at your own risk), this reporter decided to move the discussion back into more traditional band-interview territory. "When did we get together? I don't know, let me ask," says Rasmussen, posing the query to guitarist H. (Yes, just H.)

"Oh, at about 2 a.m.," H replies.

If you're beginning to suspect that Uncle Outrage don't take themselves all that seriously, you might be on to something. Along with bassist "Poles" and keyboardist "Ryan" (great nicknames, guys), H and Rasmussen see their band not as an artistic or political statement, but as a really, really funny joke. When asked about what inspires his lyrics, Rasmussen says, "I think about cute animals a lot. If I can drop

the names of animals into a song I'm happy, and then I'll figure out what I'm singing about later."

"Shut up!" interjects H. "All of our songs have deep meaning." Laughter ensues.

All kidding aside, Uncle Outrage says that their less than pious attitude is merely a result of their collective distaste for the sanctimony they feel is choking the fun out of the local music scene. "We're the only band that has the balls to admit that all we want is money and sluts," Rasmussen boasts. "Honestly, if someone drove up to our house with a truckload of money and told us to be a pop-punk band, we would be a pop-punk band."

Rasmussen even has ideas as to how the band could be successfully marketed to that oh-so-important 13-year-old girl demographic. "Let's be honest: Poles and I are pretty hot," Rasmussen says. And the rest of the band? "Uh, I guess H and Ryan kind of have that lumberjack thing going for them." (RM)

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Saturday March 12 \$6
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Many hands make Bakelite work

Bakelite • With Channels 3+4 • Victory Lounge • Sun, Mar 13
Armed with their aggressive brand of lo-fi synth-rock, Vancouver's Bakelite are hitting the road, intent on sweating up dancefloors across the country. Originally a duo comprised of Cameron Blain and Abacus B. Pipsqueak singing and banging on the keys over a background of canned beats, the band's recent addition of drummer Brad MacKinnon has dramatically altered their sound and stage presence. "It kind of confused people a bit," Blain says. "I don't know whether we should have maybe changed our name or whatever. I mean, we're not completely different, but it is striking people to be fairly different: people are dancing now. I dunno what's up with that."

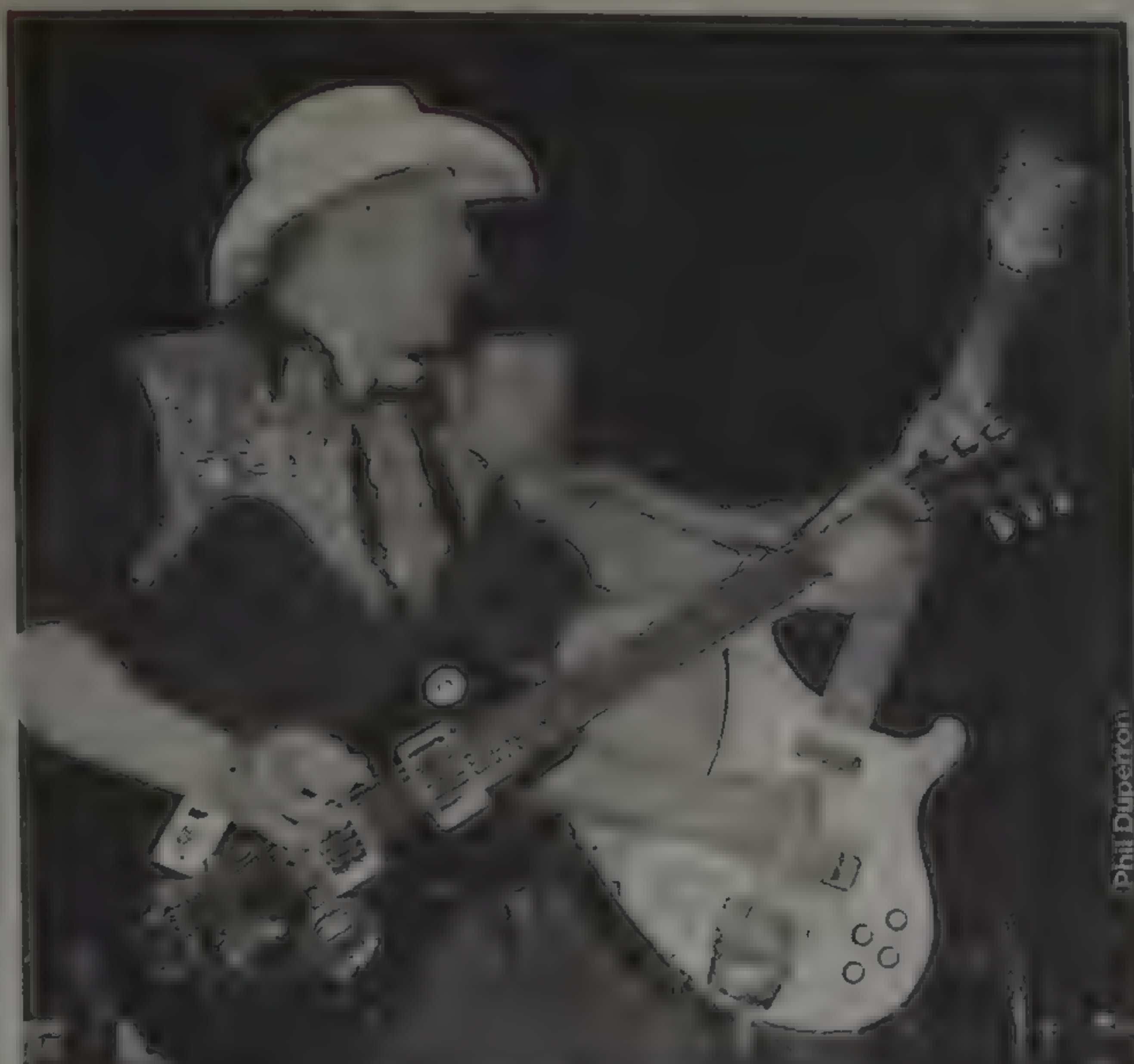
Their self-titled disc (recorded sans drummer) presents a band eager to lift the synthesizer out of its traditional supporting role and slam it down front and centre with a surprising amount of kick. "Yeah, we're rockers and we can't deny it," says Blain. "We're putting [the synths] through distortion pedals and doing all kinds of crazy stuff to try and make something new. It's quite exciting."

After building up a buzz in Vancouver, Bakelite recently got their shot at the big time opening for '80s icon Nina Hagen at the Commodore Ballroom. "That was fucking scary," says Blain, who got to hang out on the side of the stage while Hagen performed. "I was shitting bricks. We played in front of over 1,000 people; I think we played in a phone booth the week before. I suffer from nerves—I don't really make any secret about it, so yeah, it was pretty scary. [Hagen] was everything I thought she'd be and more. She was a real larger-than-life figure." (PD)

A talking Cadaver!!!

Profunda Rosa • With Uncle Outrage, the B-Movies, Some Won Split, Cat's Licorish Nightmare and DJ Nik Rofeelya • The Shark Tank • Fri, Mar 11 (all ages) With Halloween still months away, the fine folks over at the Shark Tank have decided to throw a spooktacular gig to get Edmonton's horror freaks through the tail end of winter—and with members from Edmonton, Calgary and the Red Deer area, headliners Profunda Rosa are a pan-Albertan horror-rock nightmare ready to scare (or dance) your pants off.

As singer Vylan Cadaver explains, the band started up over a year ago as a way to reconcile the group's love of zombies, monsters, torture and voodoo with this town's need for something new on its musical horizon. "It was mostly that we were kind of tired of the similarities of the local bands," says Cadaver. "Not to say anything bad about them, but there was a lot of generic metal-core and y'know, poppy mall-punk and stuff going on. There's six of us, and we all listen to different stuff on our own, but we've managed to get along really well and combine our own styles and make kind of an '80s-inspired punk-garage-



Agriculture Club • Seedy's • Sat, Mar 5 • reVUE Channeling the twang of Johnny Cash and Hank Williams through heavy metal guitars, Calgary's Agriculture Club tore through town last weekend. With copies of their third album *The Horse Always Gets It First* in hand, the Club unleashed a stampede of hard-rockin' hard-drinkin' country tunes upon an unsuspecting crowd. Whether singing about historic natural disasters in "Rumblin' Down," the joys of the open road in "Truckers Prayer" or celebrating all things Albertan in "Strong and Free," the Agriculture Club always pen powerful and punny songs delivered with the sharp crack of a horsewhip. (PD)

rockabilly-gothic thing that seems to work out pretty well."

"Menacing" was the guiding adjective they had in mind when they started out, but their campy theatrics altered their plans. "That was the starting point," Cadaver says, "but it got a lot more spooky than menacing in the actual realization. It's not like I'm really going out and killing people. We haven't burned any churches down—yet."

Currently the band has some demos up on their website (www.profundarosa.net) which are startlingly good for basement recordings, but Cadaver says they're biding their time and saving their cash toward putting out a disc in the near future. "As long as people are begging for a recording, we're inspired by that," he says, "but we'll wait until we're ready." (PD)

Colin all enthusiasts

Colin Priestner (CD release) • With Slammin' Jack • Sidetrack Café • Wed, Mar 16 The new album *Blatant Hypocrite* is full of songs about "born-again virgins who were sluts in high school" and "funding the terrorists with my SUV," but don't get the wrong idea: Propagandi hasn't finally released a new CD. In actuality, the disc is the debut EP from local singer/songwriter Colin Priestner, and its smooth folk-pop sound seems at first listen to owe more to John Mayer than to Jello Biafra, although Priestner's influences might help explain the music's split personality.

"My dad raised me on Bob Dylan and Tom Waits, and my older brother got me into punk," Priestner explains. "When I was 13 or so I got into Bad Religion and Propagandi and stuff like that. I think I still know all the words. Punk bands pretty well made

me the person I am now."

Priestner's punk-rock leanings were put on hold, however, by slightly more mainstream ambitions. Although he grew up in Edmonton, Priestner has spent the last few years attending Eastern Illinois University on an NCAA tennis scholarship. So jocks can like punk rock? "I don't know if tennis players are that big of jocks," Priestner laughs. "Even when I was training really hard and I thought I was going to be this pro tennis player, I was always into music."

After he "fucked up the tennis part" of his career, Priestner decided to immerse himself in music, learning the guitar from scratch less than two years ago. "I just bought one of those guitar chord posters and put it up in my dorm room," he admits sheepishly. "I learned how to play the guitar in late 2003 and I started writing songs at the beginning of 2004. I pretty much submersed myself in it."

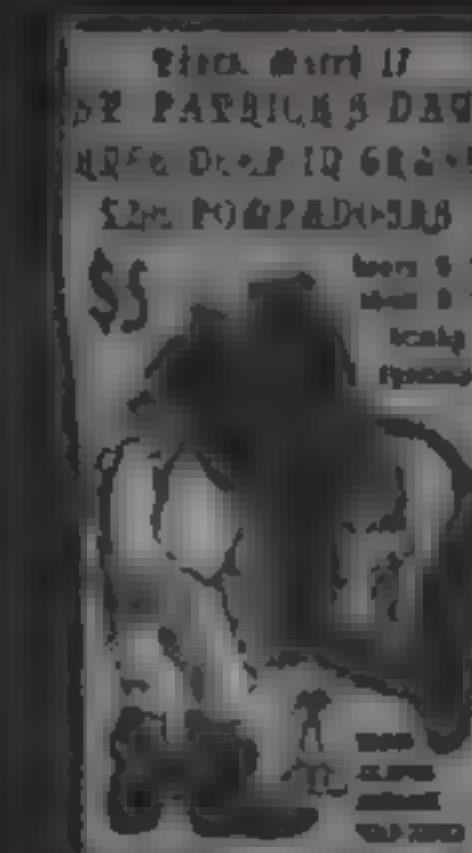
The 21-year-old Priestner acknowledges that his music is not as loud and angry as what is being produced by most of his peers, although the music's folksy tone belies its acid-tongued criticism of cultural institutions, notably religion. On "Born Again Virgin," Priestner lambastes the evangelical notion that simply by renouncing your sexual sins, you can consider yourself a "virgin" no matter how slutty your past behaviour may have been.

"I thought it was hilarious that these people were throwing these empty semantics around to feel better about themselves," Priestner laughs. Even though he readily admits that he is "pretty far from being religious," Priestner says his goal is not to shock or offend, but merely to express himself. "I don't want to write songs about nothing," he says adamantly. "You have to write songs that are meaningful." (RM)

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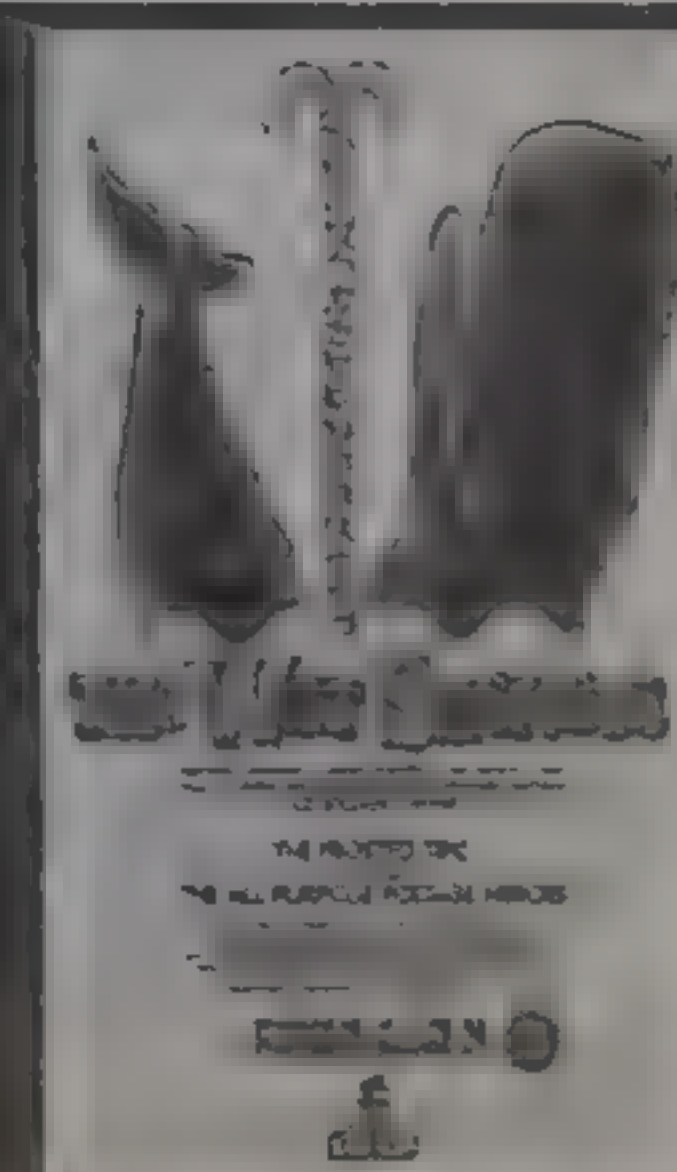
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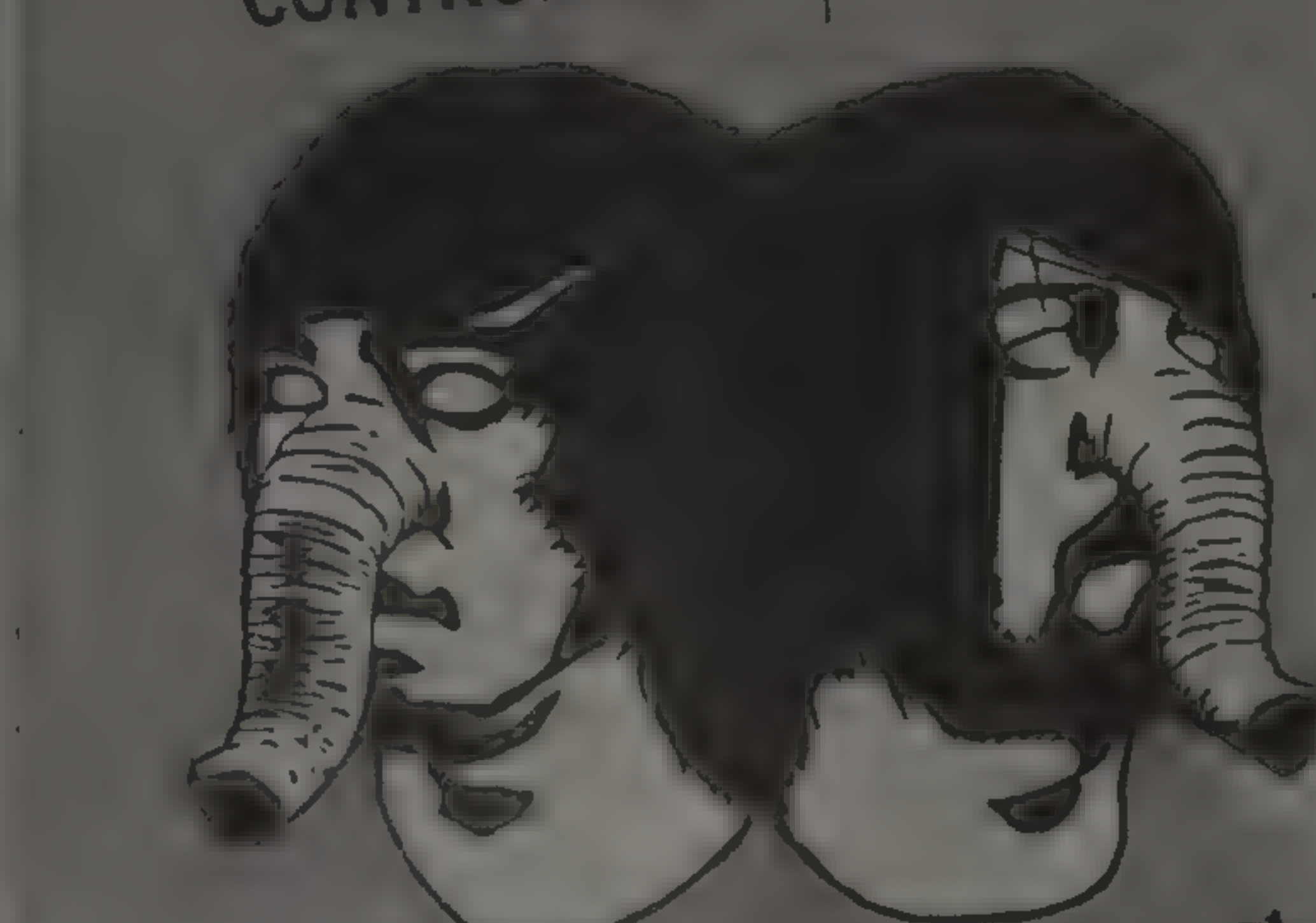
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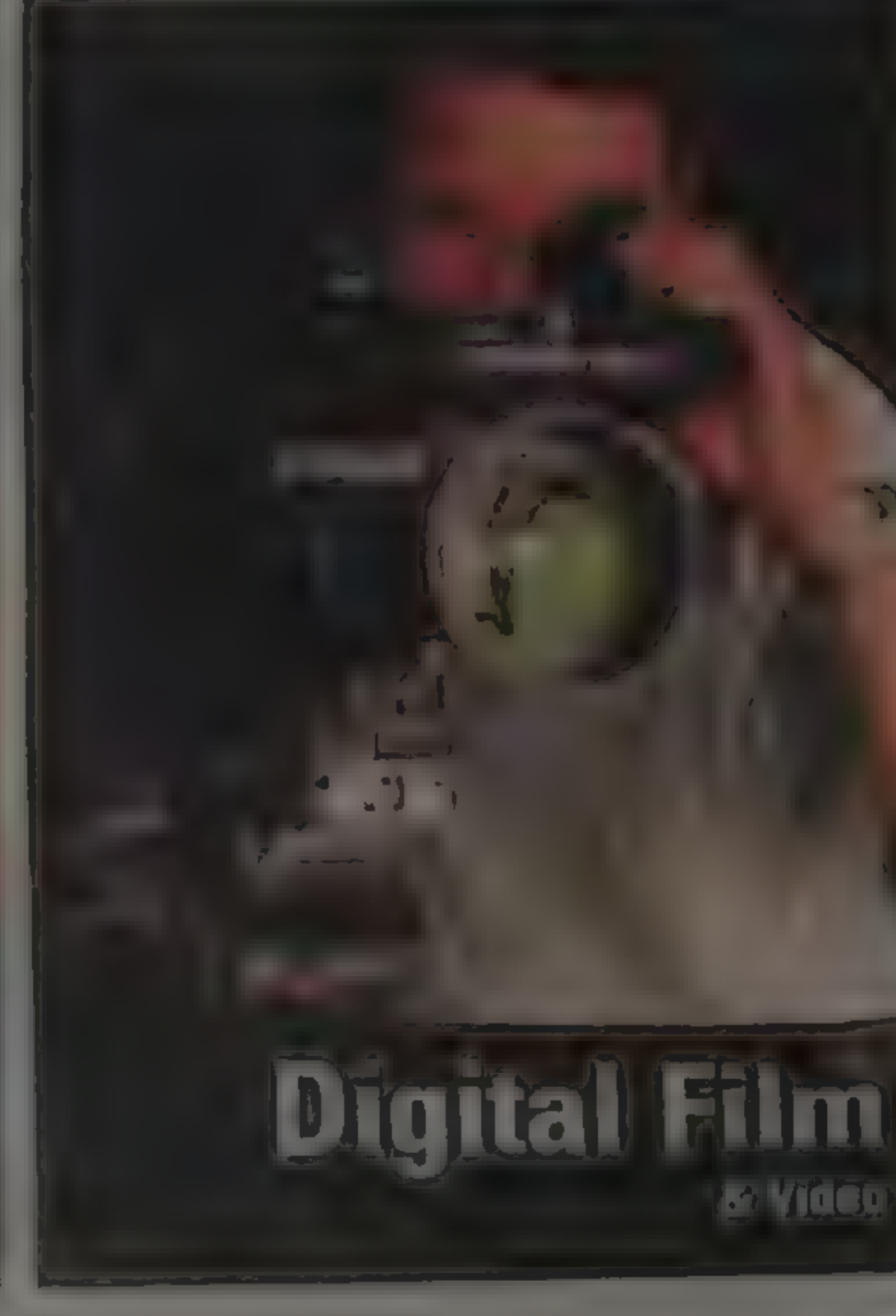
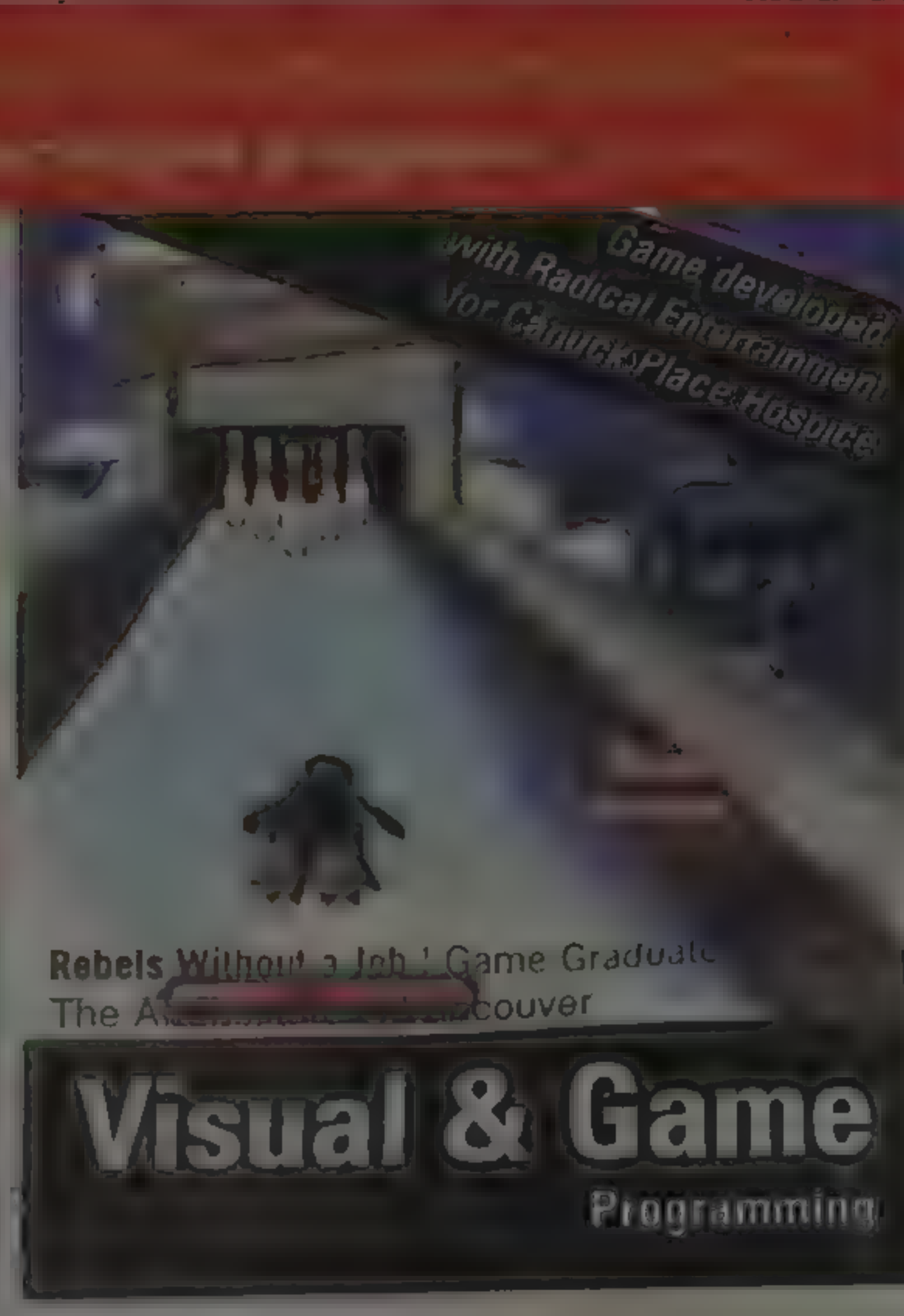
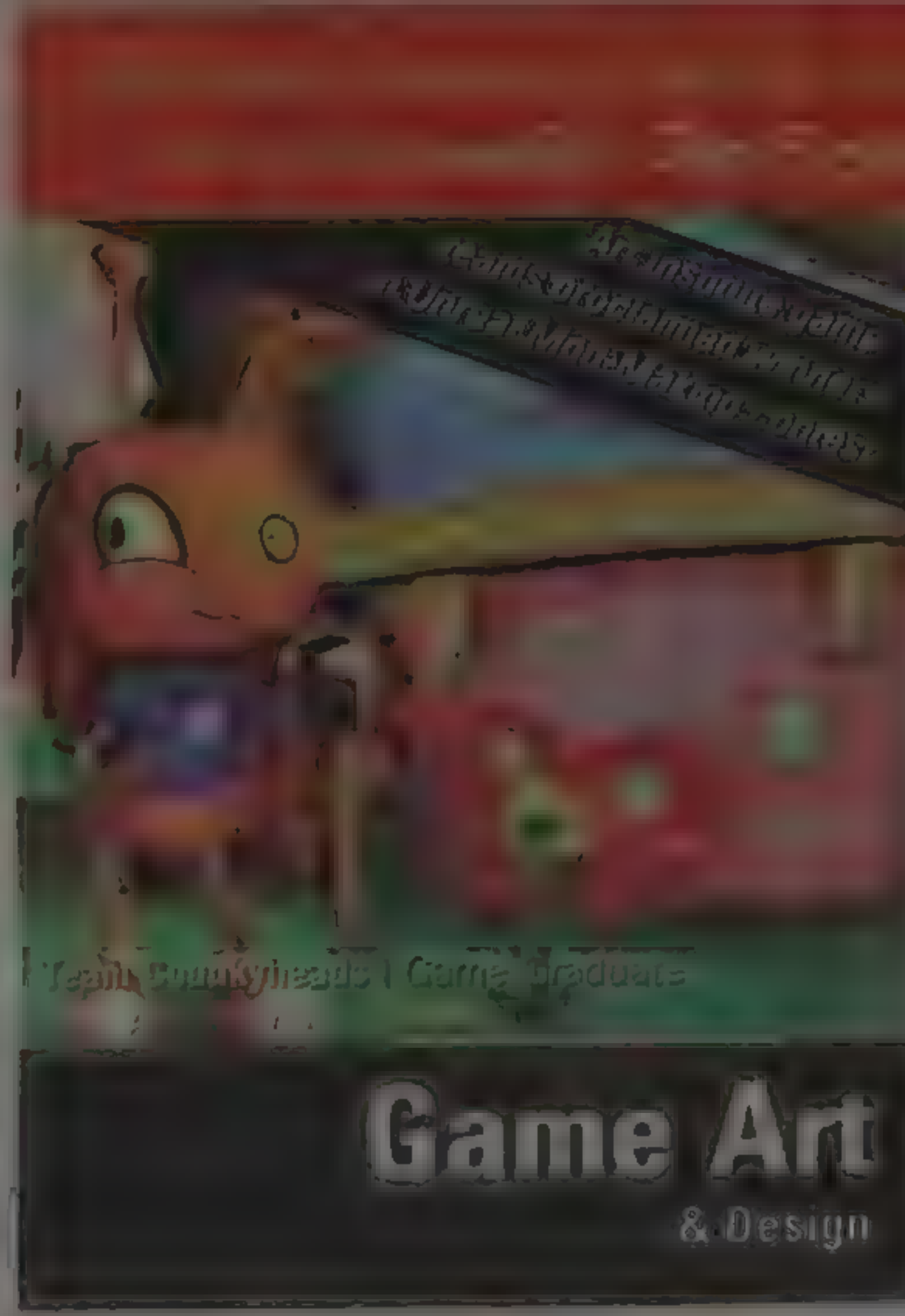
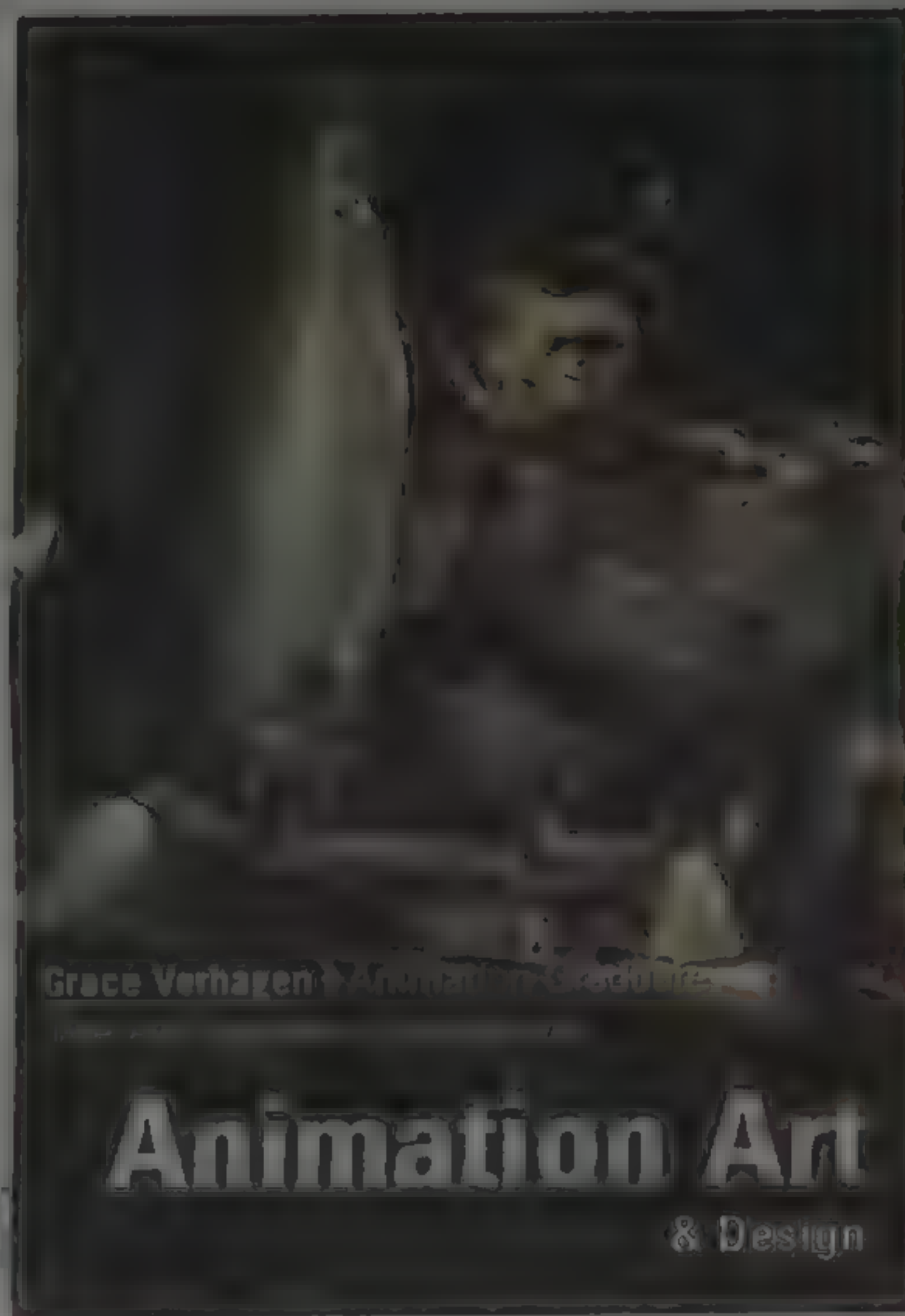
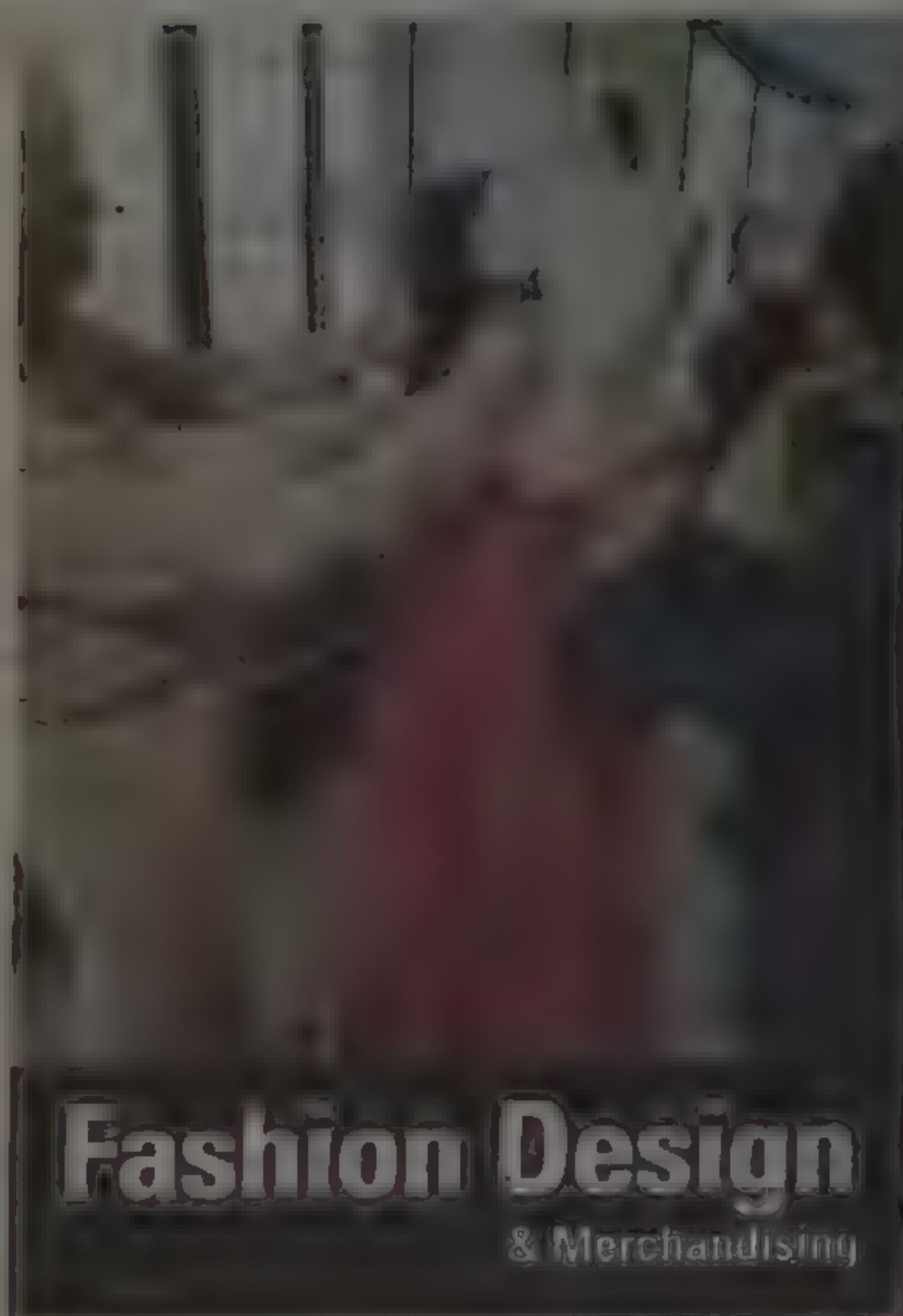
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balance the needs of the students and staff with the limited funds available to spend on them. "The universities in the province have not fared well in recent years," Woolf says, "because though government funding has, in absolute dollars, gone up steadily, it hasn't actually kept pace with inflation. So our university in particular is facing approximately a \$50 million funding shortfall across the board. So we've had a series of reallocations of budget over the past few years. Arts' share of the overall operating budget has declined. We've had some relief from the university in the past year which has helped; otherwise we would have had far fewer positions that we actually had."

OF COURSE, if the U of A goes ahead and cuts its English requirement in half, many English department sessionals won't be complaining about work conditions at the university because there will be no work for them there. The suggestion to reduce English instruction came from a

trade school than an academic institution. Is that what the University of Alberta wishes to become?"

Woolf states that the suggestion to cut the English requirement for undergraduates is just that: a suggestion. "We don't know if that's going to happen," he says. "There has been some really unfortunate speculation on that. Lots of things need to happen there. The department needs to decide whether to offer the half course instead of the full year; that remains to be seen. The Faculty of Arts has to decide what it wants to do about its expectations for the B.A.; that is ultimately a faculty decision, not a department one. And then there is discussion in the university at large how to teach writing generally to students outside our faculty."

STILL, even the suggestion of such cuts bothers the sessionals in the Department of English. "The primary excuse for the unkind cuts we now face," reads the open letter, "is not a better education, but a lack of

"I get paid as a sessional with a Ph.D., teaching one more course than a faculty member, \$39,000 a year. If I was teaching Grade Two with my experience, I'd be making \$68,000 a year. All over the country, people have realized that this is a very inequitable situation. The U of A Arts Faculty has gone in the opposite direction." —SESSIONAL INSTRUCTOR MARK MORRIS

memo written by English Department Chair Garret Epp to university staff and officials, and was prompted by a projected \$314,000 deficit in the Arts budget. Epps has said the deficit leaves his department little choice but to cut spending on sessional instructors. The University of Alberta is one of the few universities in Canada that still requires all undergraduates to complete a full-year English course in the first year in order to graduate.

The suggestion has drawn the ire of many observers both inside and outside the university, especially those who will be out of work if the plan comes to fruition. In an open letter signed by a number of sessional lecturers from the Department of English, including Olga Costopoulos-Almon and Ruth Martin, head of the English and Film Studies Sessional Organization, the situation goes beyond their lack of employment.

"There is something far graver at stake here," reads the letter. "The proposals of a few administrators focused, proposals based on specious economic considerations, represent a precipitous slide into intellectual, cultural, and, yes, spiritual recrudescence. The wrong-headedness of this diminution of the humanities should be obvious to anyone in a university community. Any loss of learning in the humanities reduces the institution further, making us closer to a

money. In a province of such vast wealth as this one, this is utterly absurd. Surely even the most utilitarian politician can be brought to see that if the province wishes to attract the best scientists, doctors and head offices of large corporations to our city, those highly intelligent people are going to want a more balanced set of offerings at the local university than this budget allows. The university must lobby the government much more aggressively for much more money for the humanities. What good are new buildings if there are watered-down, fragmentary courses being offered in them?"

As for Morris, his future as a sessional at the U of A is up in the air, and that's got him worried. He'd like to finish his first novel, but that will be next to impossible if he's got no income. Because of his reputation and his background in the world of classical music, his opportunities are better than some of his co-workers, and he's looking. But that's beside the point. "It's really an appalling situation," he says. "I find it very difficult to understand. What I'm seeing now is really genuine anguish from those in the English faculty who are being required to impose great emotional and psychological stress on these sessionals. I have one simple alternative: get out of Alberta. Then everybody loses, me and Alberta. I prefer to stay here." ☺

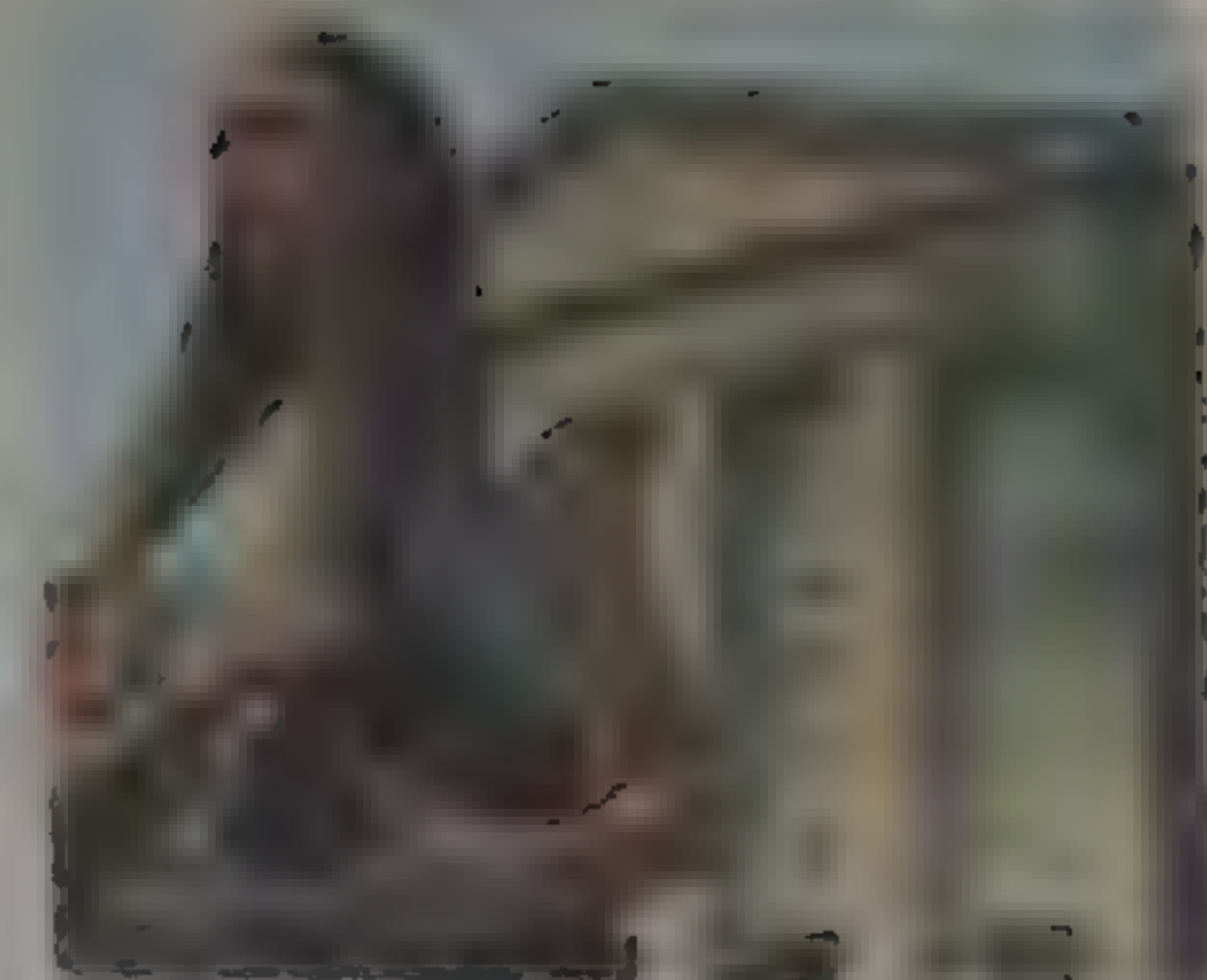


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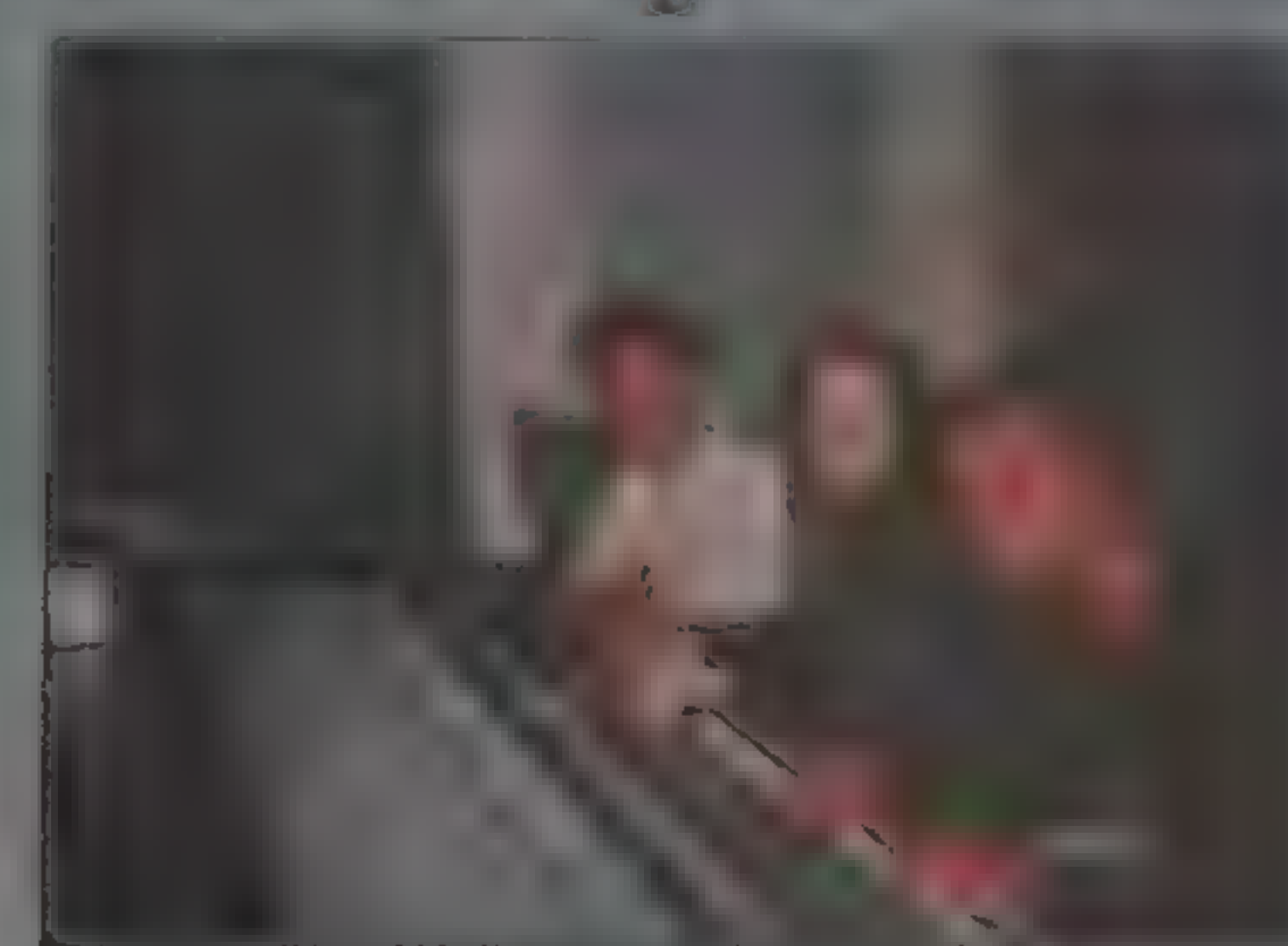
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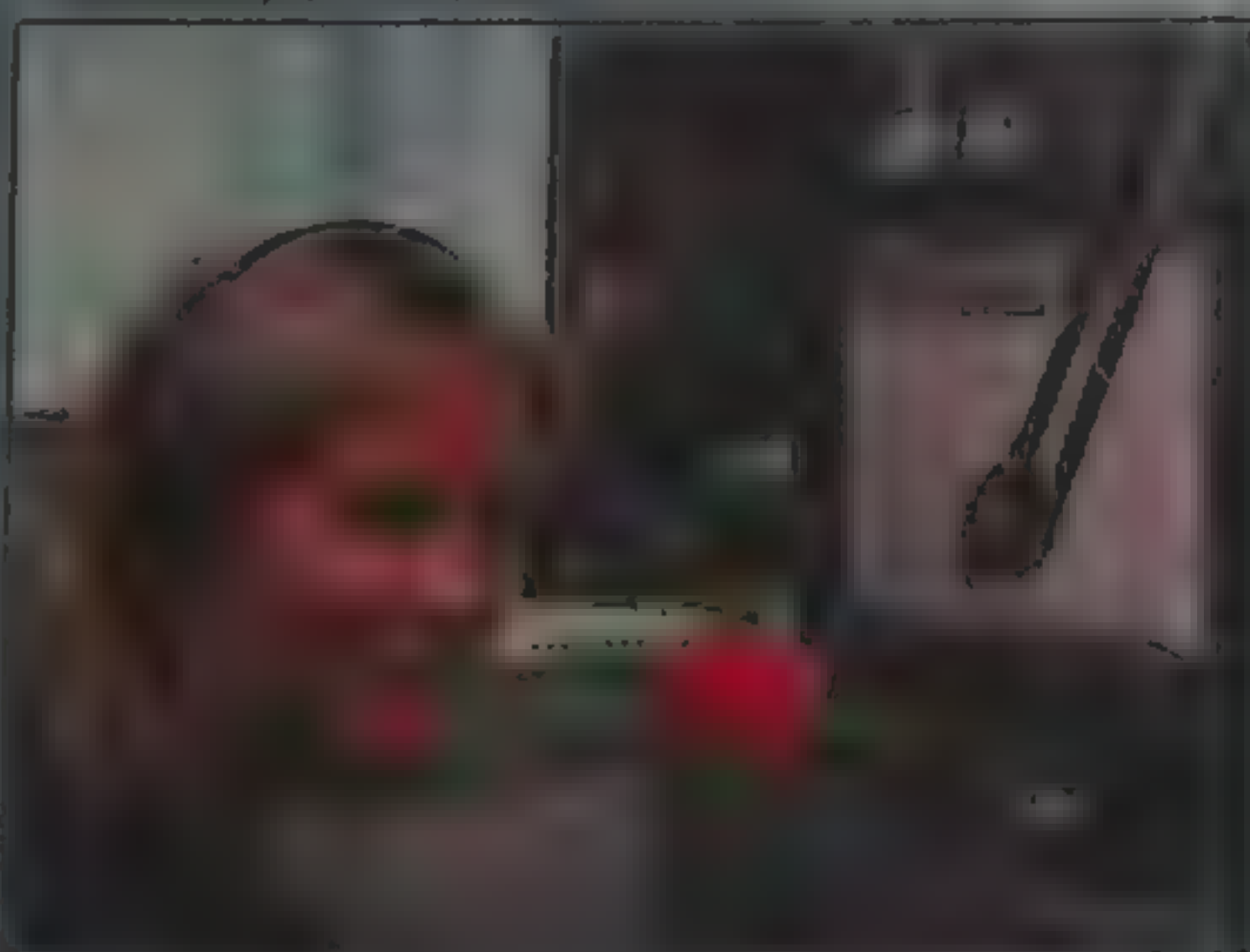
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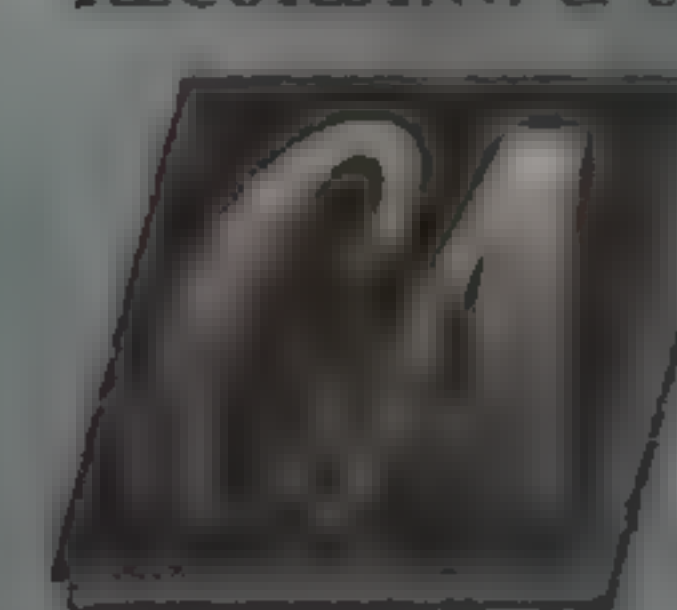
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Sessional confessional

U of A's sessional instructors have a tough, underpaid job that promises to only get worse

BY WAYNE ARTHURSON

Mark Morris's director's credit reads: *Teacher*. His name appears have been seen in nine countries and translated into Swedish and Spanish. With composer Julian Grant, he won the 1988 National Opera Association of North American Chamber Opera Competition for *The Skin Drum*, which was subsequently seen at the ENO Workshop. Another opera, *Kafka's Chimp*, created with composer John Metcalf, premiered with great success at the 1996 Banff Festival of the Arts, was broadcast on CBC and subsequently toured Sweden. He was the director of the Opera Workshop at the University of Calgary and received the first-ever Ph.D. in creative writing in Canada. But writing librettos doesn't pay a lot of money, so five years ago he started work as a sessional lecturer for the Department of English at the University of Alberta. His job was to teach English to fresh-faced undergraduate students. Morris was surprised that at such a point in his

life, he would find another passion: teaching.

But life for sessional instructors at the University of Alberta is arduous, especially in the Department of English—and it's getting worse. "I've heard one faculty member say that sessionals are the sludge on which floats the Faculty of English," Morris says. "It's the most complete system of exploitation that I have ever come across."

In the traditional world of higher learning, sessionals were required to fill in when a faculty member was sick or on sabbatical, or to teach a few courses. "Over the years," says Morris, "it has developed, particularly by the English department, but also by the rest of the Department of Arts faculties, to a situation where they realized that you could use these teachers as a way of teaching their undergraduates for far less money than making sessionals faculty members, as they should have done. And you now have a situation where this year, 40 per cent of all English undergraduate courses are being taught by sessionals."

A university's reputation suffers when it uses so many sessionals as instructors instead of faculty members. Although some of the best teachers at the U of A are sessionals, the infamous *Maclean's* university ranking system regularly penalizes universities for overuse of sessionals.

And one sessional said that many of her undergraduate students consider instruction from a sessional to be of less value than instruction from a tenure-track or tenured professor.

BUT IT'S HOW the U of A treats its sessionals that bothers Morris. One English department sessional who talked to *Vue* says that since she teaches one fewer course than what is considered "full-time," she makes only \$23,000 a year and gets no benefits. But what really irks her is that when April comes around, she loses her library privileges, even though

UNIVERSITIES

she knows she will be hired again in September. That's difficult for her and other sessionals because many of these part-timers, most of whom have Ph.D.s, are still working on research to help further their careers. Library privileges cost the university little or nothing, and losing them makes research difficult.

Full-time sessionals, who must teach one more course than a faculty member, but are not required to do research and publish, do get some health benefits. But when April comes around, their contracts are up and they are, in a sense, laid off until September. The workload is large because teaching English

involves reading and marking a lot of essays. And the pay isn't that great, compared to faculty members or even other teaching professionals.

"I get paid as a sessional with a Ph.D., teaching one more course than a faculty member, \$39,000 a year," Morris says. "If I was teaching Grade Two with my experience, I'd be making \$68,000 a year. All over the country, people have realized that this is a very inequitable situation. So various universities have been sorting this problem out. Calgary took the best of its sessionals and hired them on in faculty positions. In B.C., sessionals are unionized and they are hired for the year, as employees, as any respectable business would do. The U of A Arts Faculty has gone in the opposite direction."

Morris says the U of A Arts Department is raising the requirements for full-time sessional status, requiring a full-timer like him to teach one more course than he did in the previous years. But there aren't enough additional courses to go around; in fact, it has been suggested that the U of A cut English course requirements for all students in half. They've also raised the maximum number of students in class to 40, so in fact, he will be teaching the same number of students.

"So," Morris says, "given the new workload, I will be in fact working

about 70 hours a week for \$35,000 a year, a drop in pay from \$39,000. I will lose my health benefits. So if you like, a situation that was already abusive has got worse. And now we have a situation which has gone beyond the values I know Canada considers appropriate. It's difficult to speak out against because then you might not be rehired. And because there is the four-month gap, you have no recourse for wrongful dismissal. That's quite clever."

THE DEAN of the Faculty of Arts, Dr. Daniel Woolf, says he understands the plight of sessionals because early in his academic career, he too worked as a sessional. "There is no question that, from my point of view, our class sizes are too large," he says. "We need to address that, and we know how hard sessionals work. We very much value their work. I wish we were able to pay them more, but that is a matter of negotiation between their bargaining agent and the university." The Arts Faculty is also looking at a new full-time teaching category of Lectureship in which some of the sessionals now teaching in the faculty will be given full-time employment for the entire year, for a period of five years. That proposal still needs approval from the university.

The difficulty for faculties throughout the university is how to

balance the needs of the students and staff with the limited funds available to spend on them. "The universities in the province have not fared well in recent years," Woolf says, "because though government funding has, in absolute dollars, gone up steadily, it hasn't actually kept pace with inflation. So our university in particular is facing approximately a \$50 million funding shortfall across the board. So we've had a series of reallocations of budget over the past few years. Arts' share of the overall operating budget has declined. We've had some relief from the university in the past year which has helped; otherwise we would have had far fewer positions that we actually had."

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trade school than an academic institution. Is that what the University of Alberta wishes to become?"

Woolf states that the suggestion to cut the English requirement for undergraduates is just that: a suggestion. "We don't know if that's going to happen," he says. "There has been some really unfortunate speculation on that. Lots of things need to happen there. The department needs to decide whether to offer the half course instead of the full year; that remains to be seen. The Faculty of Arts has to decide what it wants to do about its expectations for the B.A.; that is ultimately a faculty decision, not a department one. And then there is discussion in the university at large how to teach writing generally to students outside our faculty."

STILL, even the suggestion of such cuts bothers the sessionals in the Department of English. "The primary excuse for the unkind cuts we now face," reads the open letter, "is not a better education, but a lack of

"I get paid as a sessional with a Ph.D., teaching one more course than a faculty member, \$39,000 a year. If I was teaching Grade Two with my experience, I'd be making \$68,000 a year. All over the country, people have realized that this is a very inequitable situation. The U of A Arts Faculty has gone in the opposite direction." —SESSIONAL INSTRUCTOR MARK MORRIS

memo written by English Department Chair Garret Epp to university staff and officials, and was prompted by a projected \$314,000 deficit in the Arts budget. Epps has said the deficit leaves his department little choice but to cut spending on sessional instructors. The University of Alberta is one of the few universities in Canada that still requires all undergraduates to complete a full-year English course in the first year in order to graduate.

The suggestion has drawn the ire of many observers both inside and outside the university, especially those who will be out of work if the plan comes to fruition. In an open letter signed by a number of sessional lecturers from the Department of English, including Olga Costopoulos-Almon and Ruth Martin, head of the English and Film Studies Sessional Organization, the situation goes beyond their lack of employment.

"There is something far graver at stake here," reads the letter. "The proposals of a few administrators focused, proposals based on specious economic considerations, represent a precipitous slide into intellectual, cultural, and, yes, spiritual recrudescence. The wrong-headedness of this diminution of the humanities should be obvious to anyone in a university community. Any loss of learning in the humanities reduces the institution further, making us closer to a

money. In a province of such vast wealth as this one, this is utterly absurd. Surely even the most utilitarian politician can be brought to see that if the province wishes to attract the best scientists, doctors and head offices of large corporations to our city, those highly intelligent people are going to want a more balanced set of offerings at the local university than this budget allows. The university must lobby the government much more aggressively for much more money for the humanities. What good are new buildings if there are watered-down, fragmentary courses being offered in them?"

As for Morris, his future as a sessional at the U of A is up in the air, and that's got him worried. He'd like to finish his first novel, but that will be next to impossible if he's got no income. Because of his reputation and his background in the world of classical music, his opportunities are better than some of his co-workers, and he's looking. But that's beside the point. "It's really an appalling situation," he says. "I find it very difficult to understand. What I'm seeing now is really genuine anguish from those in the English faculty who are being required to impose great emotional and psychological stress on these sessionals. I have one simple alternative: get out of Alberta. Then everybody loses, me and Alberta. I prefer to stay here." ☐



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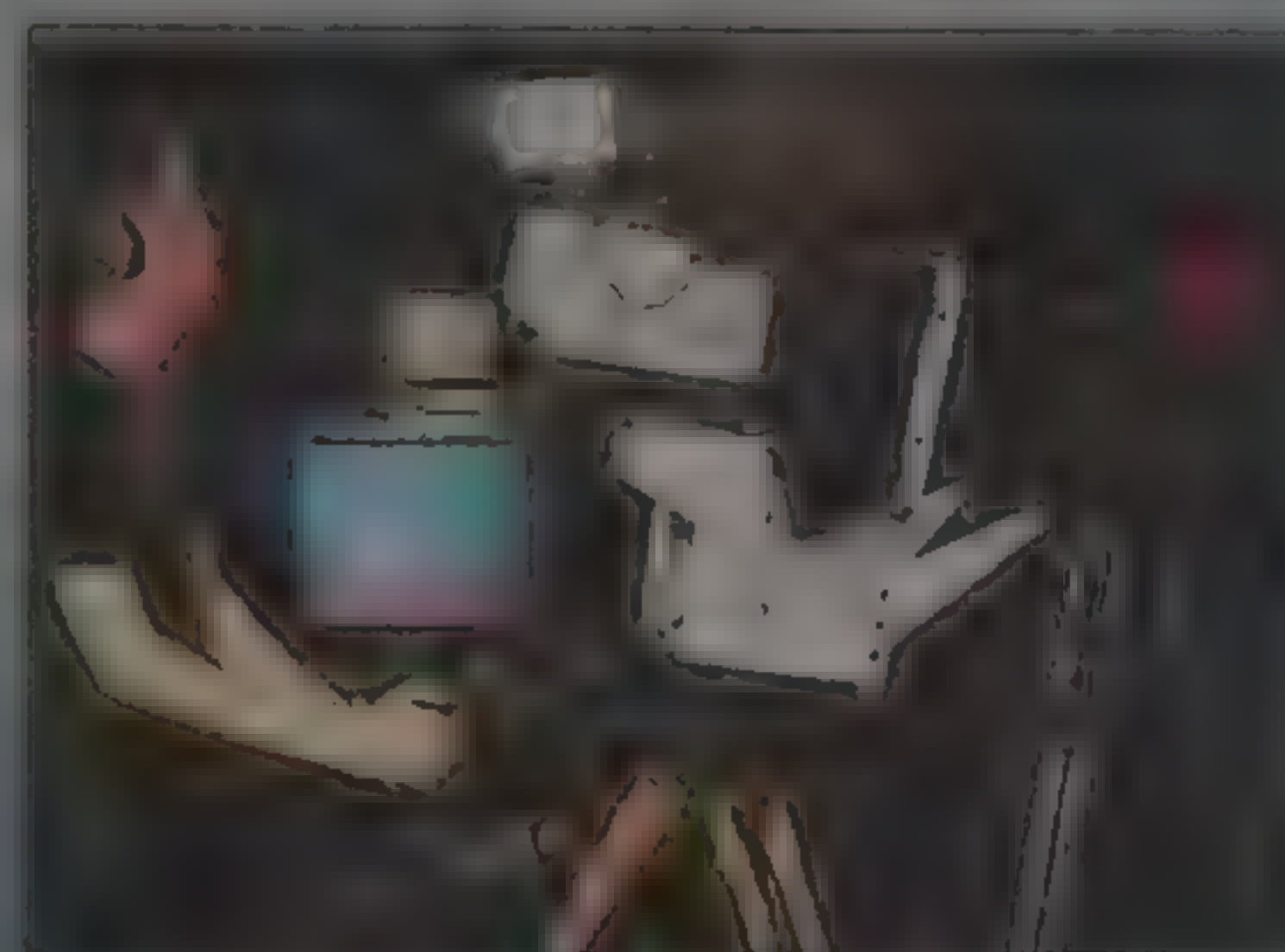
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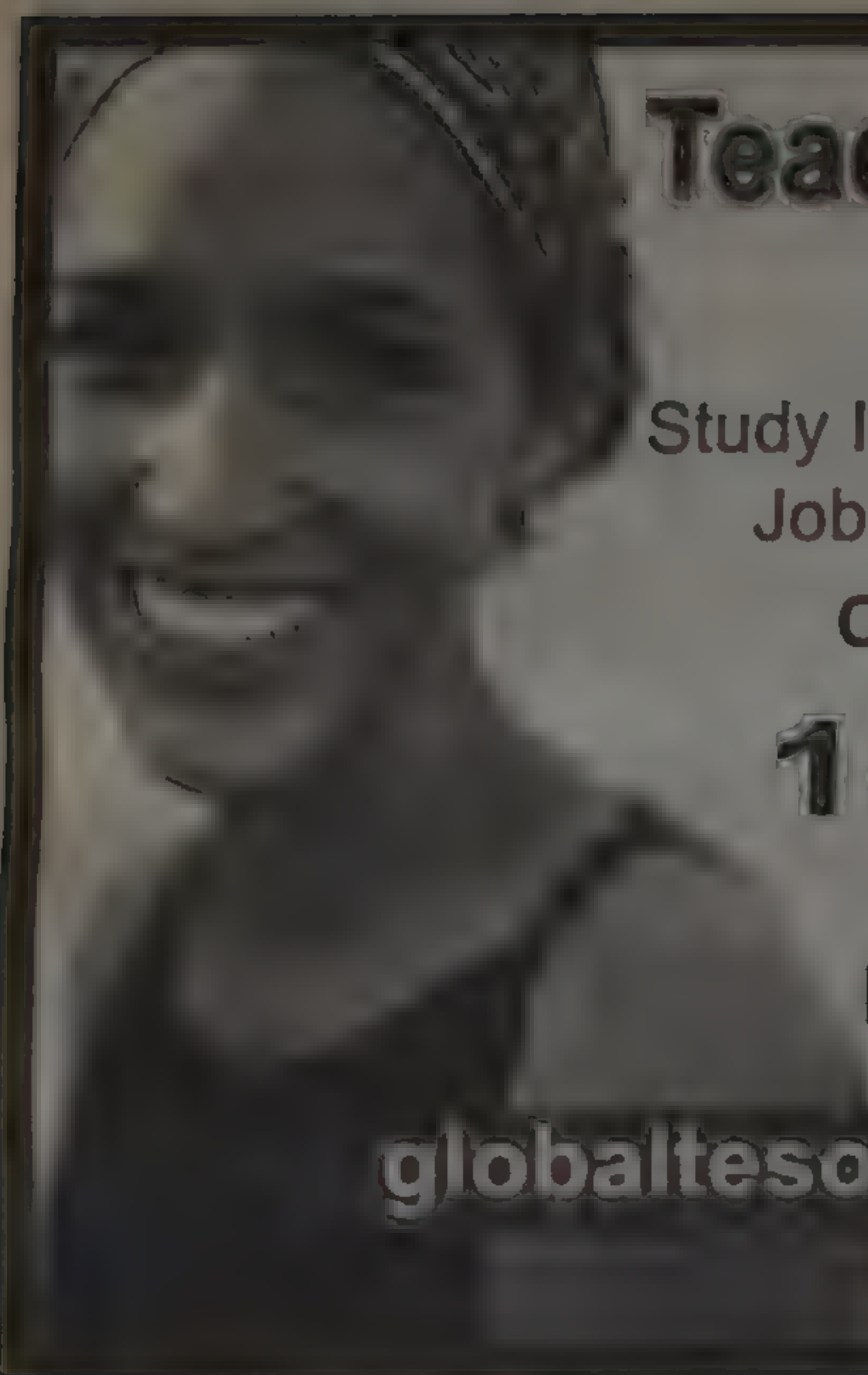
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BY JENNY HOMAN

At what point do we stop talking ourselves out of our dreams and decide to make them happen?

For me that point came two years ago; I had a decision to make. I could either keep living my life as a single mother trying to make ends meet while balancing time with my two kids, or I could change my situation. Having lost my husband two years before, I knew that life gives us no guarantees. If I wanted to change my life, what was this change going to look like? I knew that I had always wanted to travel and experience all of the wonderful and exotic things that this planet had to offer. At the same time I would have to support my kids and finance my travelling. Then there it was, an ad in the paper from Global TESOL College to teach English abroad.

I signed up for the program and began making plans for our new life. I was lucky; my children were so used to me reading them books and watching videos about different places and cultures that the idea didn't really faze them. After much soul-searching and weighing all the pros and cons, it came down to this: the worst-case scenario was that it would not work out and I would have to return to Canada and start over. I decided I was more afraid of living my life unfulfilled and never having realized my dreams than I was of starting over. So I did it; I bought three tickets to Tanzania, East Africa. We sold everything: toys, clothes, furniture, dishes, my car, all to help fund this grand adventure. Thus began the most life-altering, empowering journey I could imagine.

We arrived in Marangu Mbahe, and it was only after a long drive and a hike in the dark that we dropped our bags and slept from exhaustion. The next morning we awoke to the most magnificent view: there I stood, on Kilimanjaro Mountain, on a continent that I had always dreamed of visiting. I had made the decision and the commitment and here I was living a dream.

Of all the challenges I faced, I felt most prepared for my role as a teacher. Global TESOL College had given me all the skills I needed to begin teaching in this tiny village on Kilimanjaro. It all took time to get used to. There were times when I was frustrated and lonely, but never sorry about the decision to come.

When our time in Tanzania came to an end, we had two options: return to Canada or continue our travels. Realizing all of a sudden that the whole world was open to us, we decided not to take the second leg of our flight home and stayed in Europe simply to explore. I used my teaching and networking experience to find tutoring jobs in Poland and we also spent time in France before going home.

We are back in Canada now and yes, we did have to start over with nothing. Nothing, that is, except for the knowledge that we are very brave and have the power to make any of our many other dreams come true.

If you would like to find out more about teaching English overseas you may contact Jenny or another Global TESOL Advisor by calling toll-free 1-888-270-2941.



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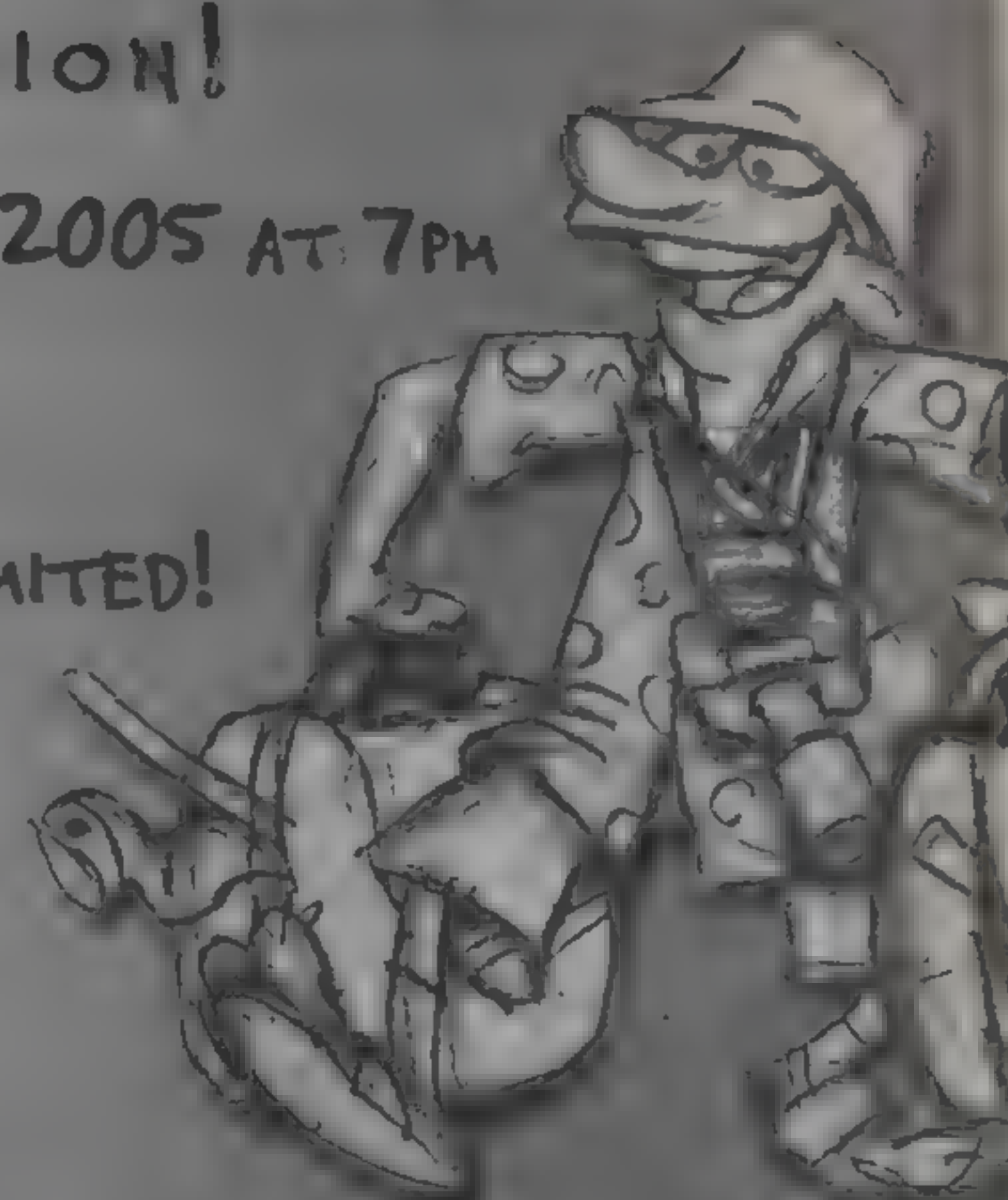
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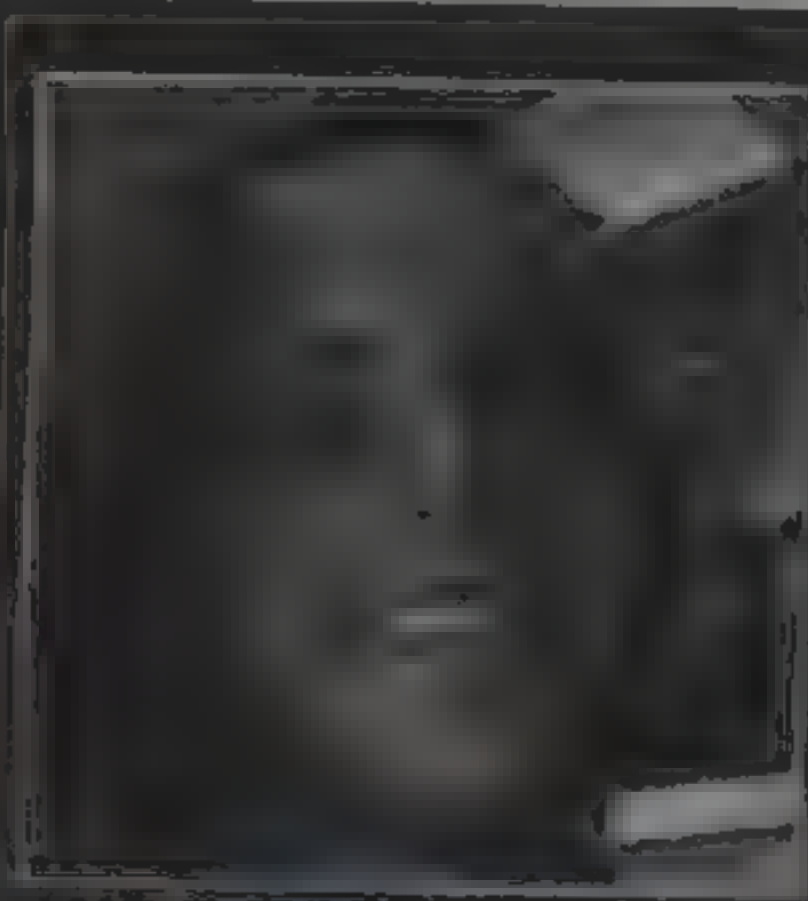
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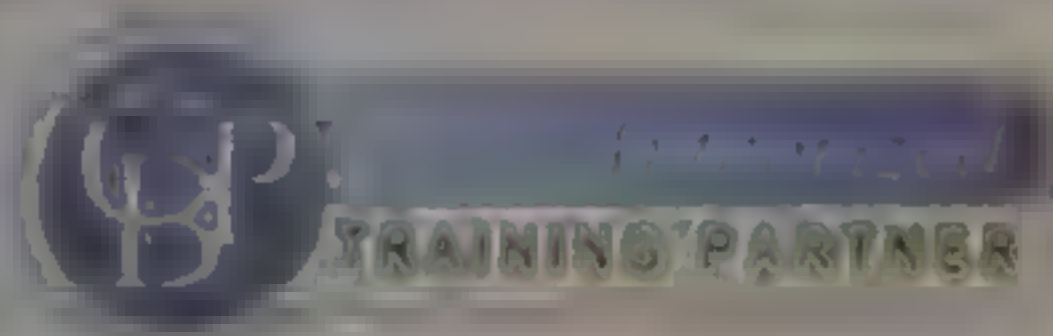
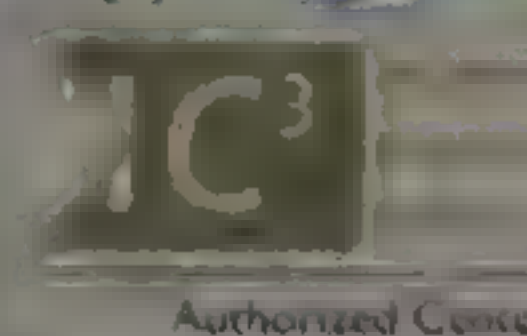
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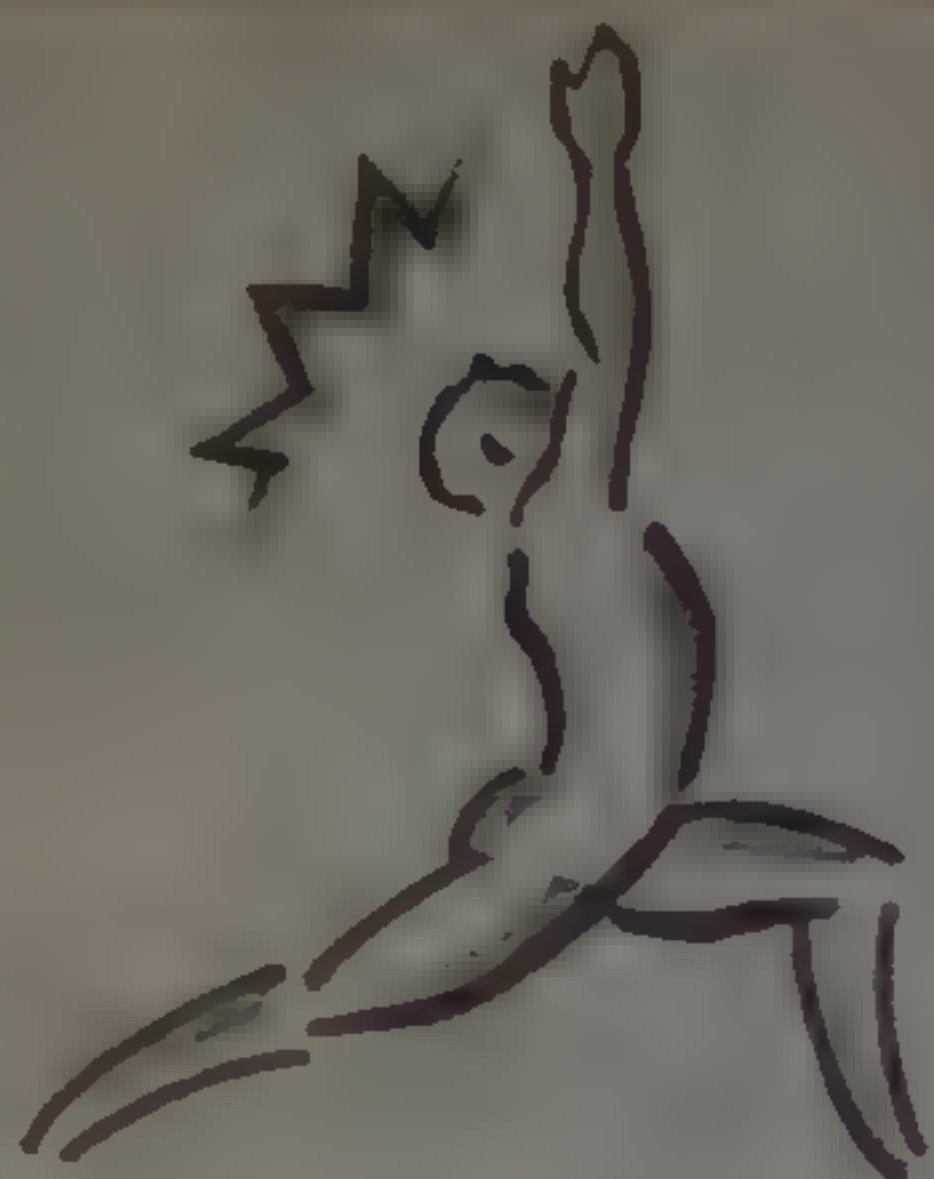
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EDUCATION



English mentors abroad

A helpful guide to
the alienating but
potentially lucrative
world of overseas
teaching jobs

By CHRISTOPHER THRALL

Badly typeset and photocopied crookedly on bright orange paper, the sign screams for attention from a campus message board. This is the visible tip of a booming industry that teaches nearly a billion people around the world to speak English like an unprepared poli sci or biology graduate. Teachers are promised easy money and foreign adventure if they possess a degree, a passport and a shitload of uncertainty. For students not enraptured with the certainty of underemployment and crippling debt at home, teaching English overseas has a strong appeal.

"My first year, I made [\$2,095 Canadian] a month teaching kindergarten," reports Jau-Ruey Marvin over the phone from Taichung, the third-largest city in Taiwan. "Now I make \$34 an hour teaching older students, plus up to \$48 an hour tutoring!" Marvin left Edmonton in July of 1999 with her boyfriend, expecting to spend a year or two paying off her university debt. She chose a country where she already knew teachers, a place where she could learn the language of her grandfather's Chinese heritage. Instead of returning, she continues to teach and travels to tropical Pacific Rim countries on her weeks off.

"She's in the right place," says Judith Hewko of Oxford Seminars. "Taiwan and Korea are the best bets to make money right now, but Taiwan's a little more stable." Hewko is an ESL teacher with 10 years' experience and degrees in both education and psychology. Currently working on her masters in linguistics, Hewko is hosting an information session at Grant MacEwan College for anyone interested in teaching overseas. She has taught in Mexico, Chile, Japan and China; she invites everyone to peruse the photos from these exotic locales, her blonde curls standing out in each one.

Hewko contrasts the dreary routine of Edmonton with the tightly packed variety of other countries and cultures: "If you drive an hour out of Edmonton, where do you end up? Vegreville?" she snorts. "In Japan, an hour takes you to the coast or into the mountains. In China, people an hour away could have an entirely different way of speaking the language. In Europe, you're in a different country!"

Oxford Seminars offers preparation for teaching English around the world in the estimated 20,000 positions that come available every month. Their 60-hour Teaching English as a Second Language (TESL) program costs \$795 and includes educational theory, lesson plan construction, tips to minimize culture shock and six months of guaranteed job placement assistance. The price and content is similar to MacEwan's Teaching English as a Foreign Language (TEFL) course, minus the job search help. Canadian Global TESOL

SEE PAGE 35

'And all your future lies beneath your hat'

John Oldham



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Newcomers From 11 Countries Graduate in Accelerated Accounting Program

Bogden Mihalache lived in Romania for 28 years before coming to Canada in October 2003. He had an economics degree and a good job in the tax department of a major accounting firm in Bucharest. But he dreamed of a better life in North America for his accountant wife and himself.

"The opportunities in Canada are better. Things are changing in Romania for the better, but I don't want to be old when that happens. The chance for career advancement and freedom to develop your own future are a part of life in Canada."

However, when Bogden got here, he found getting a job in his field wasn't going to be easy. Through friends who came before him he said that "I discovered it was better to take some courses first."

That's where the Edmonton Mennonite Centre for Newcomers (EMCN) and NAIT come in. With funding from HRDC, they provide the necessary training for internationally educated accounting professionals, giving them increased employment prospects. Recently, 15 people graduated from the *Accounting Integration Training Program* and received their Accelerated Accounting Certificates. Most are just one to

three courses short of earning their Accelerated Accounting Diploma. Five had jobs before they even graduated.

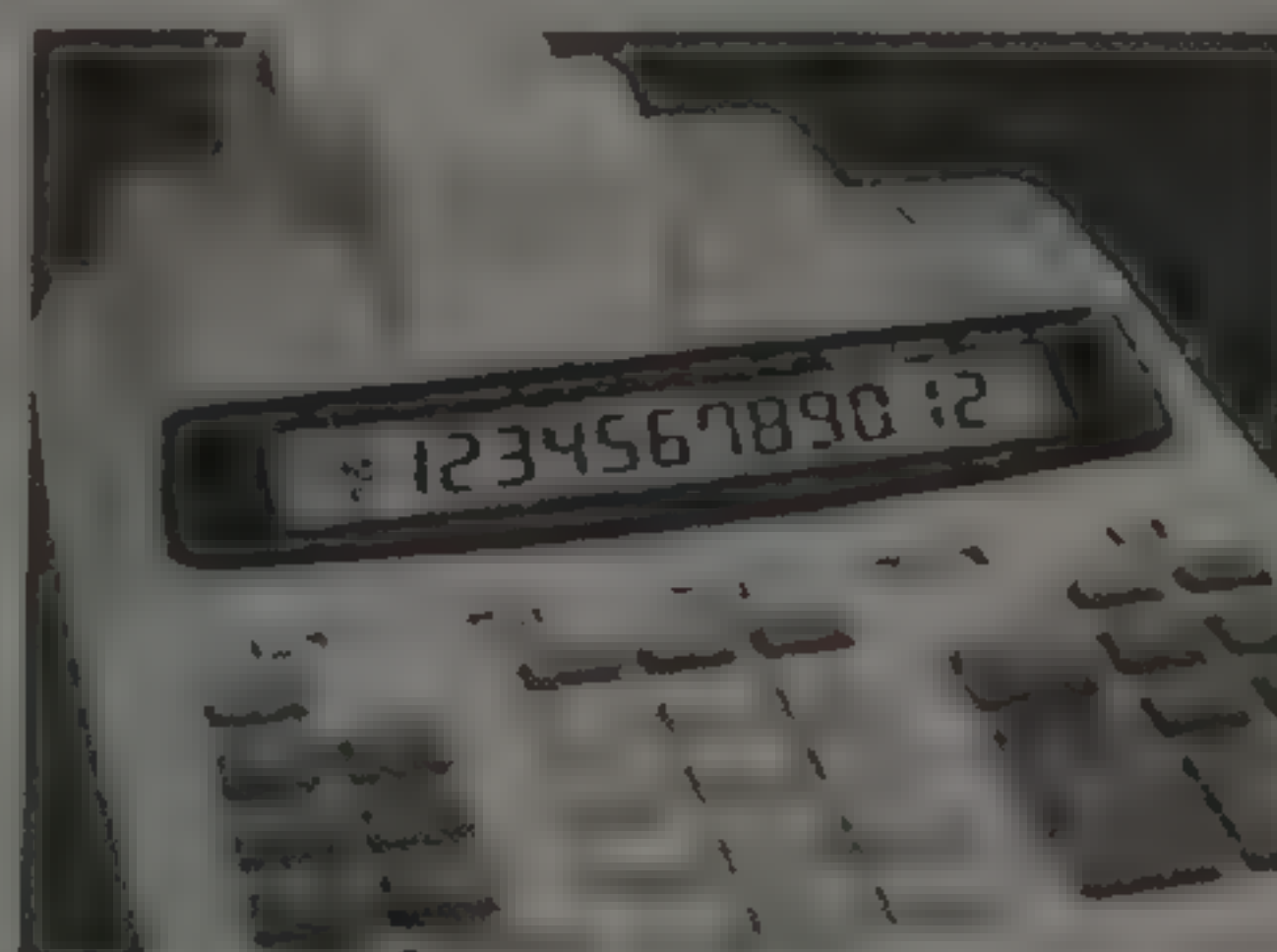
Bogden was one of them. After completing the 10-month program, he now has a job with a mid-sized accounting firm, also an approved training office for higher certification. He hopes to eventually get his CA, while his wife now has an accounting position with a local engineering firm.

Linda Boisvert, Chair of the Accelerated Accounting Program at NAIT, says that many immigrants they see have high qualifications and extensive business experience from their home countries. But she says it's tough for them to get similar careers started here without proper training in English, and business training to incorporate Canadian content, standards and acceptable practices into their skill set.

"Some are under-employed, pushing brooms and doing part-time check out work – things of that nature. It can be very frustrating when they are looking for a better life for their families, and then take two steps backwards because they cannot find employment in their field. They need to know Canadian standards, laws, workplace norms and much more. Luella Gaultier, Manager of

Immigrant Professional Programs of the EMCN spearheaded this pilot program, modeled after a similar program for foreign-trained engineers, and it has been extremely successful."

Linda says that "the graduates have an incredible work ethic. I can't say enough about how hard they work. The program starts at the EMCN where English,



computer skills, and job search strategies are taught. Students then take a mandatory 11 accounting courses at NAIT. All courses are part of the syllabus of the Society of Certified General Accountants of Alberta (CGA) and the Society of Certified Management Accountants of Alberta (CMA). These groups also help mentor the students.

"It's a win/win situation," says Boisvert. "The students come with more profes-

sional experience than many of our regular grads. They are determined to succeed and ecstatic to have a future in their field. Employers will be very happy with them. Additionally, our economy needs well qualified professionals, and these mature, experienced business people were desperately under-employed. So the students succeed, NAIT better fulfils its mandate, and society gains self-sufficient families."

Sherry (Xi) Gong, another graduate, is from China and very confident about her future. She was a Certified Public Accountant with an import and export company in Shanghai. However, she and her engineer husband wanted to move to Canada for its freedom, democracy, fresh air, and high standard of education for their 16-year-old daughter.

"When I first came," says Sherry, "I couldn't work as an accountant. I went to school to learn English. I worked part-time at Kentucky Fried Chicken, and when I found this program, I was very happy as it's exactly what I wanted."

Her daughter is doing very well in school in Edmonton and Sherry has an interview lined up with a corporation.

"I have great confidence in my future. I did an excellent job in China and I will

do an excellent job here."

Like her counterparts, Marie Denise Isidore moved to Canada from Haiti looking for more opportunity, a better life, and a good education for her son and daughter. Marie worked as a finance manager for a school board, and was previously a teacher. She has a degree in business administration.

After living 34 years in Haiti, she spent four years in Montreal, coming to Edmonton in 2002. She took ESL for a year and feels she is lucky to have found the EMCN/NAIT program.

"So many immigrants get lost and don't know what to do. They get frustrated. This opportunity to upgrade my skills has given me a lot of confidence.

"I feel very good about getting a job. I have a background in teaching and finance administration and have worked with many different people since coming to Canada. Plus, I speak French, English and Spanish. I will be an asset to an employer."

The EMCN Accounting Integration Training Program has been approved for continuing funding by the HRDC. The second cohort of students began their program in January 2005.

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EDUCATION 2005



Overseas Teaching

Continued from page 32

a 120-hour program in Teaching English to Speakers of Other Languages (TESOL) for \$1,000, which includes the basic 60 hours and a specialization in the student's area of interest. The acronym best suited to a prospective teacher depends on their individual needs, finances and preferences within their target country. Websites such as www.eslcafe.com list hundreds of positions and their requirements.

OF THE 15 PEOPLE at the information session, more than half were in their 20s. Three were giggling teenage girls, two mothers accompanied their adult children and two were men who were there to explore opportunities available. Hewko looks around at the prospective teachers as she dishes out the details. South Korea requires a degree to teach, she informs them. "Japan usually does, but you can use a working holiday to get your foot in the door. It's the same in Europe, if you're under 30 and don't qualify for an EU passport." Education degrees are especially suited to teaching English, of course, and knowing some of the local language will also help teachers find better positions. With some companies, even a technical background can increase monthly pay by \$500. The extra 60 hours of instruction provided with a TESOL certificate may qualify a traveler for better pay.

The legislation keeps changing in Taiwan," Marvin confides. "Sometimes a college diploma is enough, but some schools only need TESOL or ESL certification. But you're not okay with a degree." Leaving Edmonton on a whim and a week's notice, Marvin didn't take any of the preparatory courses. She had friends already teaching in Taiwan and was lucky to find a school that offered her training and orientation. Some schools provide shadowing opportunities, while others throw their teachers on the mercy of a silently suffering group of children.

However, teaching is not diffi-

cult. "It can be a little disconcerting in front of the students," Marvin admits, "but it's not hard. After all, you can do it right out of university!" Her Bachelor of Design from the University of Alberta didn't help her much, however. "Any program that will teach you how to teach as well as construct lesson plans will make you more comfortable when you're in front of the students," she says, adding that the Taiwanese people are very patient with teachers who are obviously trying. "You do have to remember that teaching English is almost secondary. This is a business, after all, so the major requirement is to satisfy both the customers and their parents with your efforts and their success."

There are even options for people who want to try teaching before they commit to a contract of a year or more. English summer camps around the world integrate learning into a fun environment, and can be a back door into some countries that are harder places in which to land teaching positions. While the salaries will usually only cover travel and living expenses, the experience can determine if the lifestyle works for the individual. These programs promote the teaching lifestyle as immersion travel. Each teacher can explore a foreign culture more thoroughly by living there and joining a community. Gaining teaching experience, professional development and banking lightly taxed paycheques are major perks. However, the experience can be less than idyllic.

"I LOVED THE TEACHING, but the system totally screwed me," Fred Hsiang exclaims with a grin over his two-piece KFC meal in the Edmonton Centre food court. "I mean, sure, I was lonely, but I was treated so much differently than the white teachers that it just pissed me off!" Hsiang taught in Seoul for four months before frustration, homesickness and a violent allergic reaction to the food sent him packing. He wasn't bothered that, according to his contract, quitting meant that he couldn't return for the length of his

SEE NEXT PAGE

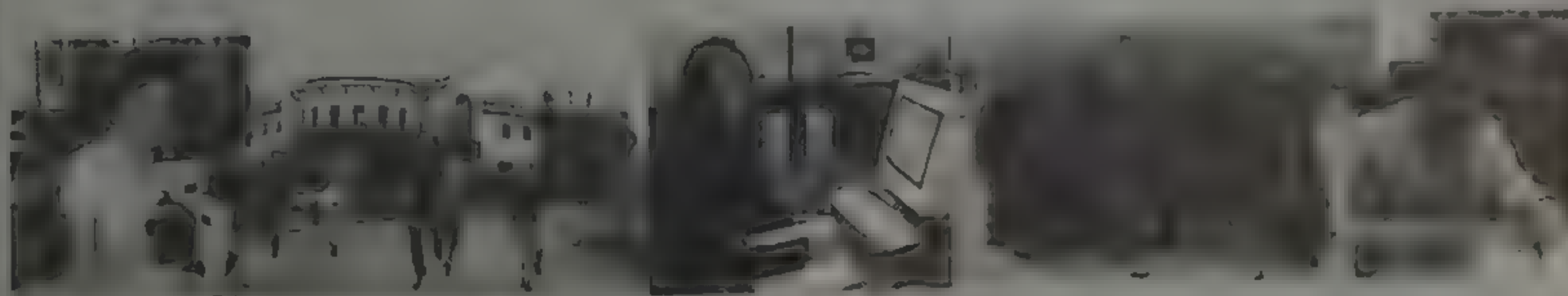
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EDUCATION

Overseas teaching

Continued from previous page

visa. He had no desire to go back.

"The students were disappointed that I wasn't *White From America*," Hsiang mutters in a passable Korean accent. He claims that being obviously of Chinese descent, even though he's second-generation Canadian and was raised in Mill Woods, meant that he received lower pay

went back every year," she says, "but it is so expensive compared to Taiwan!" She misses her family and friends, but she has been there for so long that it has become home. She has made new friends and built a new life in Taiwan. Her retired parents have come out for a three-month visit and her sister has spent a week with her since she moved away. "It's no different than living on opposite sides of Canada, really."

It's no different than living on opposite sides of Canada, really. Except that her three-bedroom, fully furnished apartment with a balcony costs about \$485 a month and it's less expensive to eat out than to cook at home.

and lower status. He returned to Edmonton and a waiting bicycle courier job. He'll save some money before hitting the University of Alberta for an education after-degree to add to his B.Sc. in psychology. The athletic 23-year-old plans to stay in Canada after completing his second degree, but may consider teaching in western Europe. "I don't want to limit my options," he smiles from behind his wraparound sunglasses, "but I also don't want them limited for me."

Marvin understands the homesickness. "For the first five years, I

she claims. Except that her three-bedroom, fully furnished apartment with a balcony costs about \$485 a month and it's less expensive to eat out than to cook at home.

"The first thing that everybody wants to talk about when they start teaching is food," Marvin laughs. "How much they miss it and what they will have when they get back." Her first trip home, she was thrilled to go to restaurants or grocery stores for things that she couldn't find in Taiwan. "Now, a supermarket feels like a huge museum of food that I vaguely remember. At Canadian

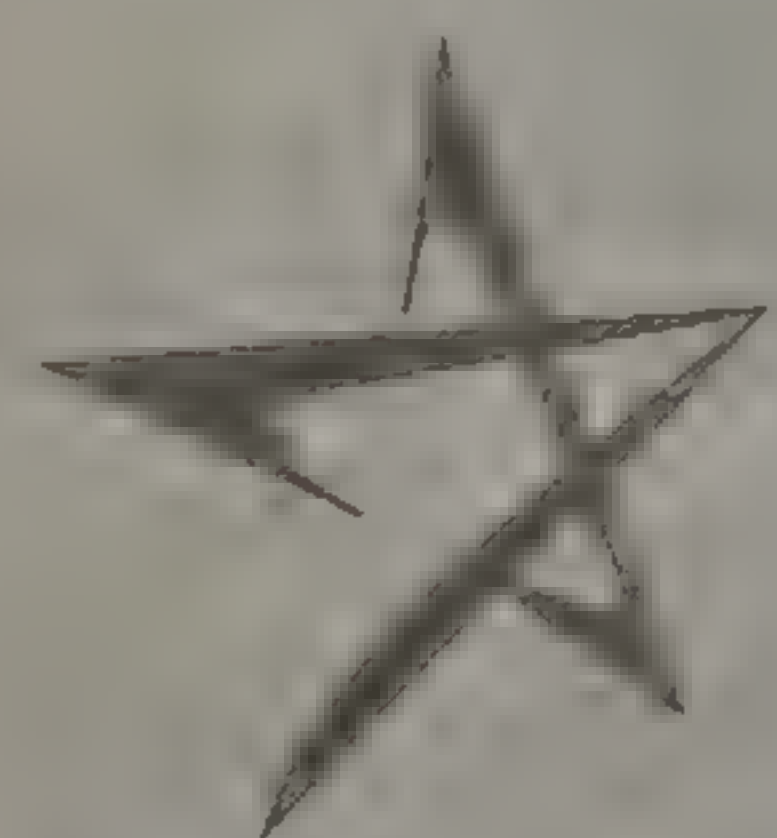
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restaurants, the portions are enormous and way too expensive."

Despite this cultural immersion, Marvin finds that most of the foreigners in Taiwan tend to hang out together. Certain bars and restaurants offer environments where language isn't such a barrier and a tall blond man isn't such an oddity. "The thing you don't realize before you come is how monocultural other places are compared to Canada," Marvin explains. "All these Taiwanese people try so hard to look different: they dye their hair or wear bizarre clothes. If a foreigner walks in, she is immediately far more different than any of them could ever be! Children and parents still stare at me sometimes."

One aspect of this difference plays favourites between the sexes: A friend of mine says that even blonder white guys from back home can get a beautiful Taiwanese girlfriend," Marvin confides. "They practically

have an open market because they look so different. I've only known four or five foreign girls who have hooked up with Taiwanese men, though." She isn't sure why there is such an imbalance, but is certain that it does not affect the job market.

AFTER HOURS of internet research and asking a number of questions at the Oxford session, Chelsea Knowles is on her way to enroll in the program. The University of Alberta student had already decided on teaching overseas with her boyfriend after earning her double major in linguistics and anthropology this spring. "Most linguistics students teach overseas before grad school; I just have to decide where," Knowles says. She was originally thinking of Europe, but found out at the session that positions there are harder to come by. She might explore a work-

SEE PAGE 39

The future is MRI

Students right out of high school can now apply for NAIT's Magnetic Resonance Imaging (MRI) program

Having undergone some minor surgery, NAIT's improved MRI program now puts graduates on the fast track to working in one of the fastest growing areas in the health care industry.

"We've retooled slightly so students can come into the program from high school and we will give them all the necessary training to graduate into the job market," said program coordinator Craig Briggs.

The new 20-month curriculum will see an extended practicum period, where students will train in hospitals and private clinics to gain working experience along with their classroom lessons.

"The practicum is very important because people from high school don't normally have a lot of experience in hospitals or other health care settings," said Briggs. "We see practical training as essential for these students."

NAIT has structured the program's curriculum so the first graduating class of 16 students will be able to step into a job anywhere in Canada or the world.

"There is a worldwide demand for technologists, although we expect most of our graduates will be hired by health authorities here in Alberta," said Briggs, who joined NAIT's staff in 2000 after spending a year as a MRI technologist in Saudi Arabia, where his patients included the royal family. "Demand usually goes in cycles but the upswing in demand will continue for a while because it has become very popular."

MRI - the popular short form for magnetic resonance imaging - is a relatively new technology, with inventor Raymond Damadian building the first



NAIT MRI program coordinator Craig Briggs says practical training in hospitals and clinics is essential for students entering straight from high school.

scanner in 1977. The machines have become increasingly popular tools to diagnose everything from an athlete's wonky knee to hip pain in seniors.

More than 20 people have already applied for the new program. NAIT will continue accepting applications until March 31. Course prerequisites include Pure Math 30, English 30, Physics 30, Chemistry 30 and Biology 30.

"We know it will be full class, which makes us happy," Briggs said. "It will probably make a lot of health authorities happy, too, because they really need technicians."

In the fall, NAIT will offer an updated version of its post-diploma MRI program, to be delivered online to students around the globe.

"We'll set up a practicum site at their location and monitor it closely," said Briggs, who is advertising the program in radiology journals across North America. "NAIT has a proven track record in distance education internationally. This program will continue that great tradition."

For more information, check the NAIT website at www.nait.ca/programs or call (780) 471-6248.

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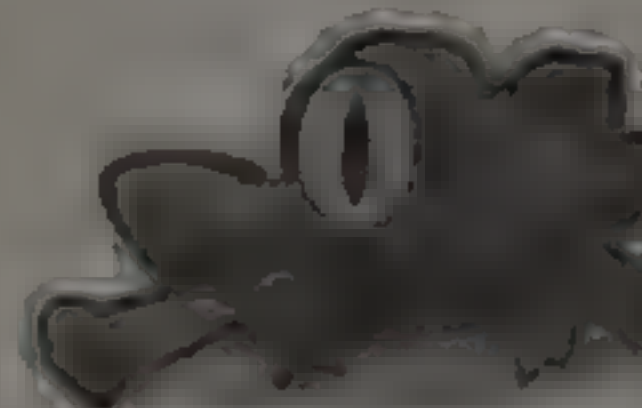
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Overseas teaching

Continued from page 37

ing holiday in Australia or New Zealand, then move into Asia. Knowles decided on the Oxford program because the price was better and the programs seemed fairly interchangeable with its competitors. The placement service is good, but "I'm not sure I'm going to be looking within six months," she says with a shrug. "Maybe they'll let me defer."

The biggest threat to the idea of teaching English overseas isn't just the inertia of the comfortable, but the fear of leaving the family, friends and food you know. The dream of something can end up discarded, along with fantasies of Olympic glory or travel.

Jau-Ruey Marvin suggests reconsidering. "We are freer here to move towards our dreams than we were back home," she says. Not only are people free from the preconceptions and passivity of home, she adds, but they are taxed at a much lower rate and keep more disposable income. Combined with influences and energy from all around the world, many teachers find they can pursue their dreams far more effectively. There is tremendous support within the tight-knit foreign community for each person's pursuits when they might have had a difficult time winning that support at home.

"Overcoming that fear gives you the chance to live a lot of dreams," Marvin says. "And it's never too late to try." ☐

Lessons for the teachers

- Jau-Ruey Marvin, the best job-search strategy is to show up. But here are some handy tips to keep in mind.
- Bring your diploma, your extendible visa and your passport.
- Get a letter off if you know someone in the country, but if you don't, teachers hang out, you will generally find that they're helpful.
- Go to the grapevine and run prospects past your new friends. They have more experience in the city than you do.
- Your arrival right-hiring binges happen around the end of the year.
- Go to the grapevine and run prospects past your new friends. They have more experience in the city than you do.
- Go to the grapevine and run prospects past your new friends. They have more experience in the city than you do.
- Go to the grapevine and run prospects past your new friends. They have more experience in the city than you do.

Edmonton Voices

Canadian
Authors
SERIES

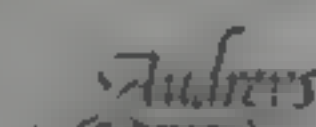
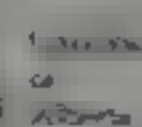
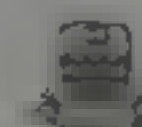
Edmonton authors and student writers are paired in a unique reading at Audreys Books (10702 Jasper Ave.) starting at 7:30 p.m. on Thursday, March 17th.

Brief readings of poetry and prose to be followed by a discussion of writing.

Authors: Shirley Serviss and Thomas Wharton

Student Authors: Sophie Lees (MacEwan) and Carla Putnam (U of A)

Organized by Grant MacEwan College, funded by the Alberta Foundation for the Arts



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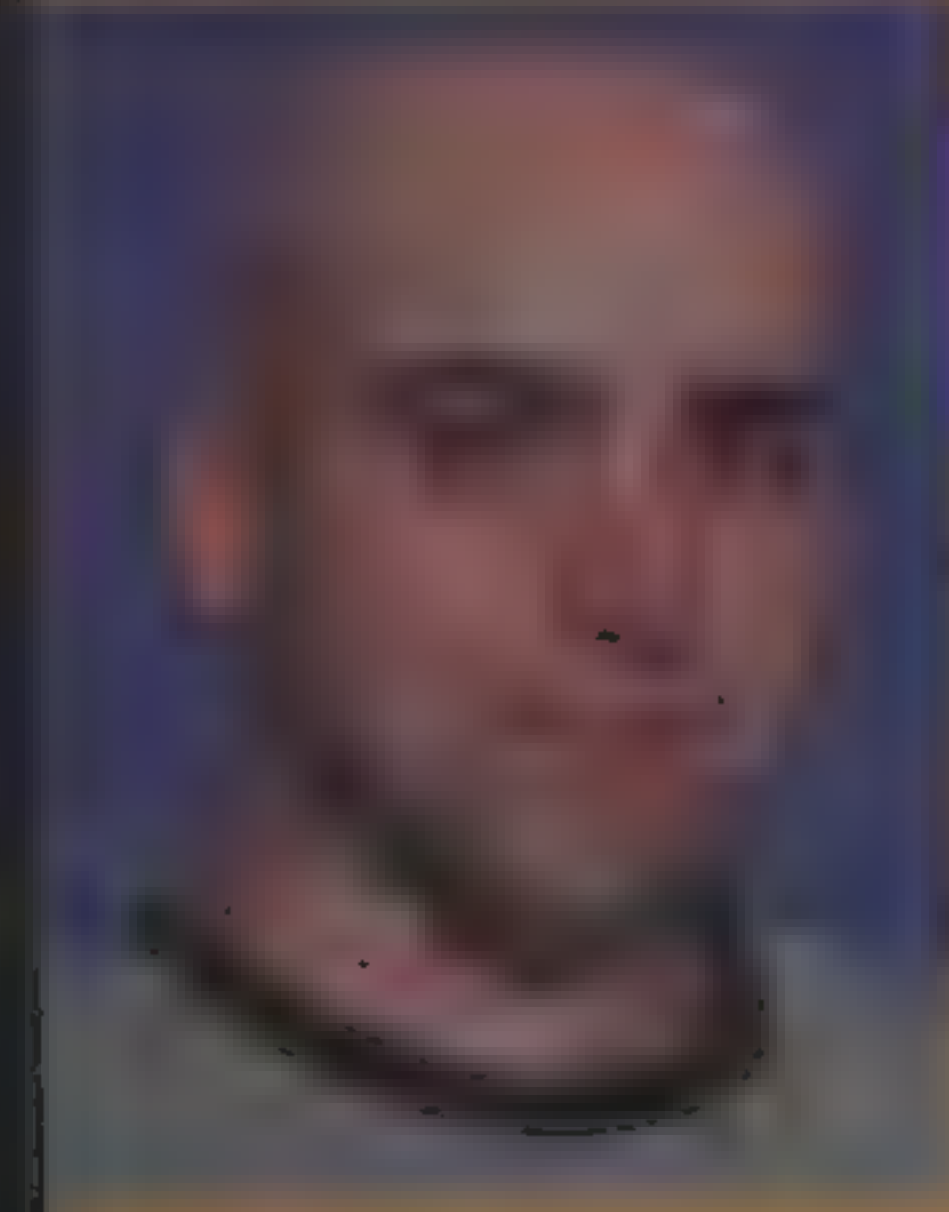
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Faculty of Fine Arts



Shaun Martens
DESIGNER
Mainframe Entertainment Inc
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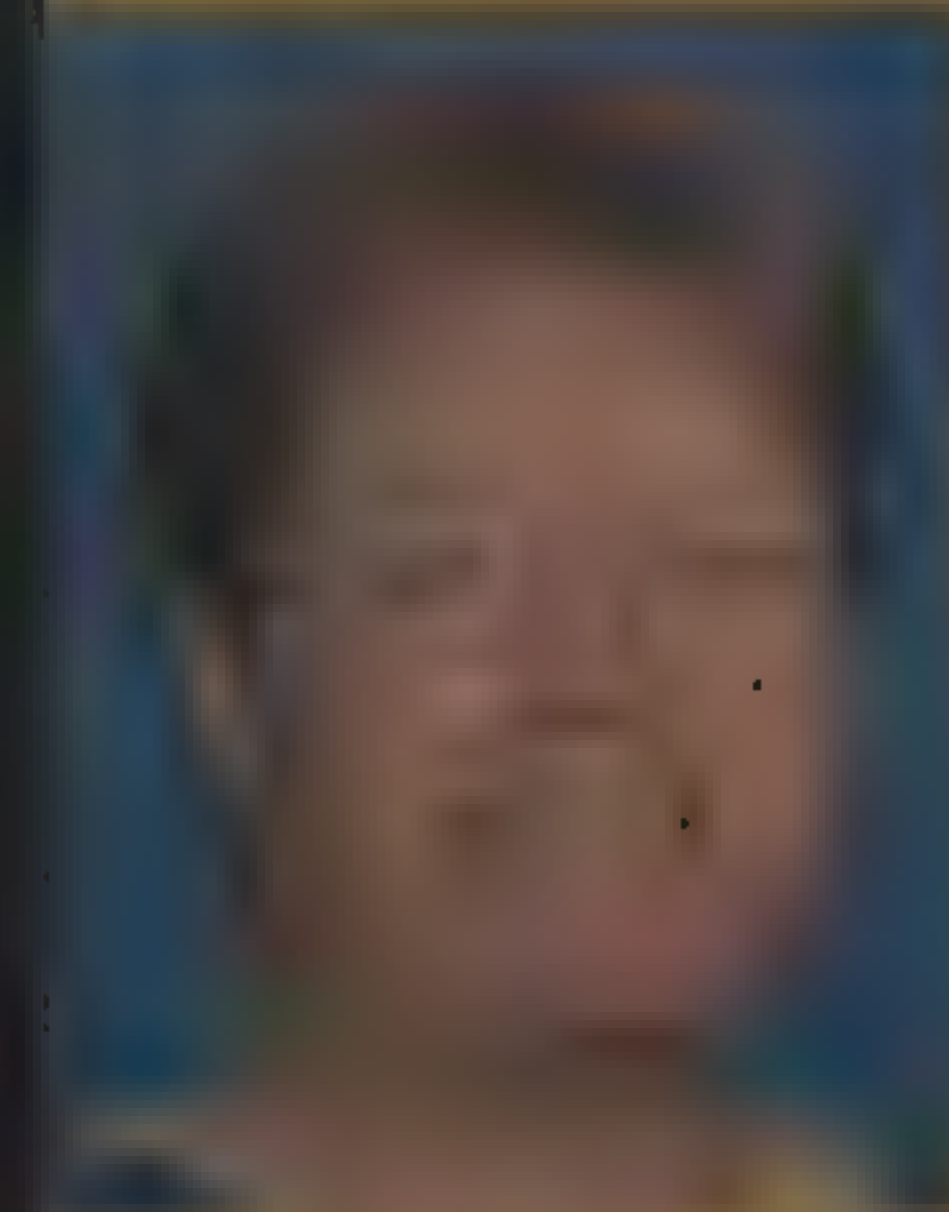


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PHY 90 Pre-University Physics
PSY 281 E Principles of Behaviour Change
REL 373 E Contemporary Issues in Religious Ethics
SOC 271 E The Family
WRI 360 E Essay Writing (Non-Fiction)

E - designates an evening class time

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ART 100 Contemporary Art in Context
CHE 100 E Introductory University Chemistry I
CHE 101 General University Chemistry I
CHE 111 Organic Chemistry I
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CHE 1122 Fundamentals of Public Speaking
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CHE 115 Professional Practice in Education
CHE 116 Poetry
CHE 117 The History of Technological Change: From Earliest Times to the End of the First Industrial Revolution (c. 1850)
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REL 362 Greek and Roman Religions
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SOC 241 Social Psychology

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ENG 120 Organizational Behaviour
CHE 102 Introductory University Chemistry II
CHE 103 General University Chemistry II
CHE 112 Structured Programming and Data Structures
ENG 100 Introduction to Environmental Earth Science
ENG 521 Literature and Literacy for Elementary Schools
ENG 304 The Short Story
HIS 112 The Modern World
MAT 151 Introduction to Statistical Methods
MAT 374 Ethical Theory and Business
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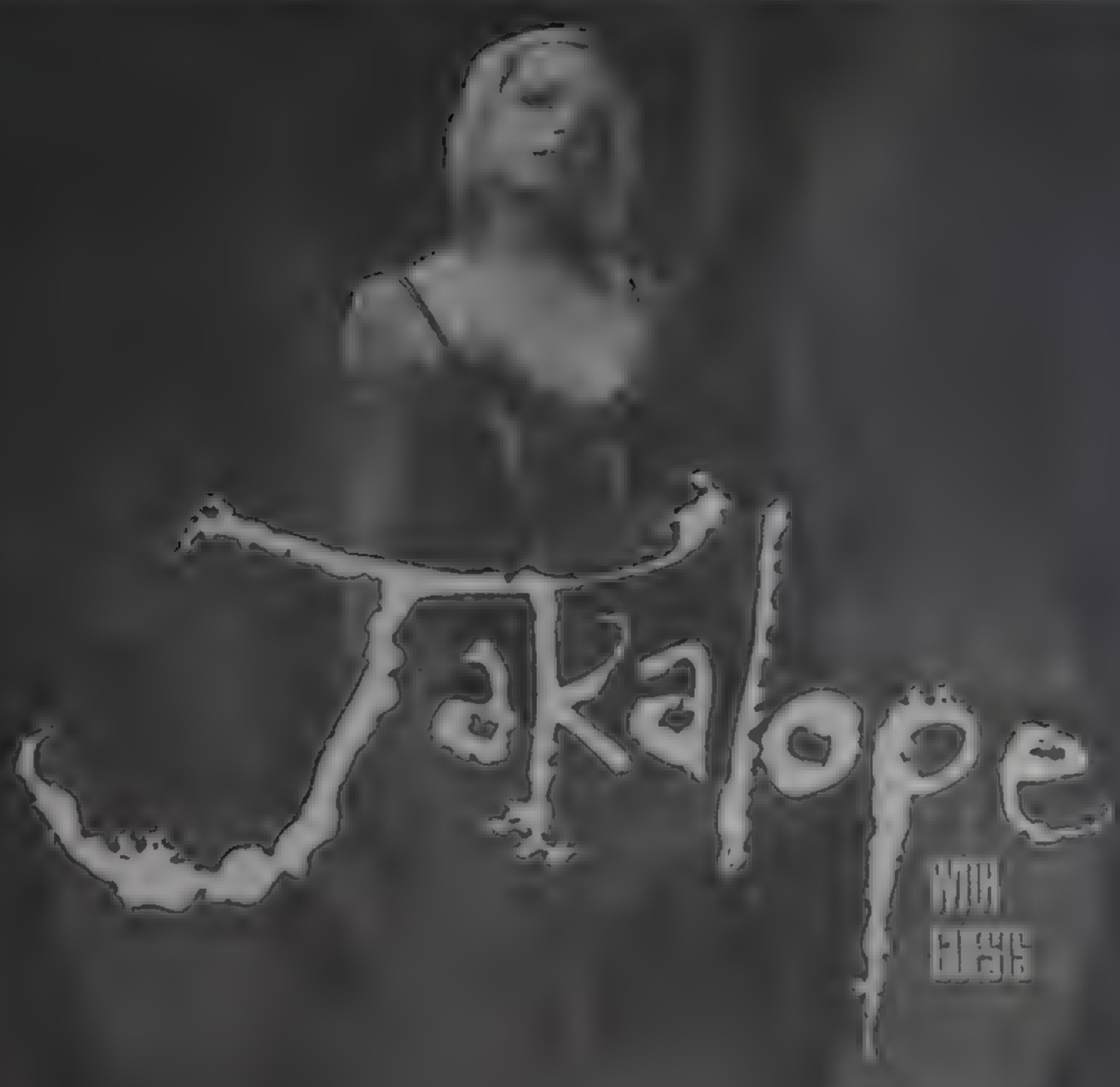
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1. Jack Johnson - In Between Dreams (brushfire)
2. Mars Volta - Frances The Mute (universal)
3. Ian Tyson - Songs From The Gravel Road (story plain)
4. Thievery Corporation - The Cosmic Game (esl)
5. Bright Eyes - I'm Wide Awake It's Morning (saddle creek)
6. Iron & Wine - Women King (sub pop)
7. And You'll Know Us By The Trail Of Dead - Worlds Apart (interscope)
8. Doves - Some Cities (emi)
9. Bright Eyes - Digital Ash In A Digital Um (saddle creek)
10. LCD Soundsystem - LCD Soundsystem (dfa)
11. Buena Vista Social Club - Manuel Guajiro Mirabal (nonesuch)
12. Colin Linden - Southern Jumbo (true north)
13. Storyboard - Storyboard (sbmusic)
14. The Chemical Brothers - Push The Button (virgin)
15. Kings Of Leon - Aha Shake Heartbreak (rca)
16. Beautiful Joe - Cover Up (indelible)
17. Judas Priest - Angel Of Retribution (sony/bmg)
18. Arcade Fire - Funeral (merge)
19. The Postal Service - We Will Become Silhouettes (sub pop)
20. Tony Joe White - The Heroines (sanctuary)
21. Tom Russell - Hotwalker (hightone)
22. Mf Doom - MM...Food (rhymesayers)
23. Billy Cowell - Live From The Crystal Ballroom (indelible)
24. Neko Case - The Tigers Have Spoken (mint)
25. As I Lay Dying - Frail Words Collapse (metal blade)
26. Crooked Fingers - Dignity & Shame (merge)
27. Madeleine Peyroux - Careless Love (rounder)
28. Marianne Faithful - Before The Poison (anti)
29. The Fiery Furnaces - EP (rough trade)
30. Stars - Set Yourself On Fire (arts & crafts)

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THU LIVE MUSIC

ARDEN THEATRE Amy Sky, Marc Jordan; 7:30pm; \$25; tickets available at Arden Theatre box office, TicketMaster

ATLANTIC TRAP AND GILL Jimmy Whiffen

BACKSTAGE TAP AND GRILL Open stage jam; 8pm-midnight

BLUES ON WHYTE Mackey

BUD'S LOUNGE Regal Renslip (unplugged), hosted by Carmen Cook; 8-11pm

CARGO AND JAMES TEA SHOPPE Open stage hosted by Ron Taylor; 7:30-10pm

CASINO YELLOWHEAD Sam Cockrell

CEILI'S East Coast Thursday nights; Screech; 9pm

CHRISTOPHER'S PARTY PUB Open stage hosted by Alberta Crude; 6-10pm

DRUID (South) VIP

DUKE OF ARGYLL Chuck Brown; 8pm-1am

DUSTER'S PUB Jam hosted by Brian Petch

FOUR ROOMS Dino Dominelli

GRINDER Open stage hosted by Chili-D-Fiddy; 9-12pm

J.J.'S The B-Movies (rock), The Lonely Surfer

J AND R BAR AND GRILL Open stage with the Poster Boys (pop/rock/blues); 8:30pm-12:30am

KINGSKNIGHT PUB Michael White and the White (Led Zeppelin tribute); \$4 (after 9pm)

MYER HODOWITZ THEATRE Sarah Slean, Jorane, Jeremy Fisher; 8pm (door); \$15 (adv.); tickets available at TicketMaster, Blackbyrd, SUB, HUB, CAB, ETLIC info desks, Powerplant

NEW CITY LIKWID LOUNGE Electric Frankenstein, Black Market; 10pm-1am

QUEEN ALEXANDRA HALL Bill Boume, Ervor Palsdottir; 7pm (door), 8pm (show); \$18 (adv)/\$20 (door); tickets available at TIX on the Square

RATTLESNAKE SALOON Prairie Oyster; \$10 (adv)/\$15 (day of); tickets available at TicketMaster, Rattlesnake

SIDETRACK CAFÉ The Fates, Andy White, Madisen; 8pm; \$10 (door)

URBAN LOUNGE China White; no cover

DJS

ARMOURY Vintage Thursdays: retro rock, dance and old school hip hop

BACKSTAGE TAP AND GRILL Animation Station: trip hop, drum 'n' bass with MC

Deadly, Gundam, Dale Force

BILLY BOB'S LOUNGE Escapack Entertainment

BLACK DOG FREEHOUSE Thump: intronica with the DDK Soundsystem

BUDDY'S NIGHTCLUB DJ Squiggles

ESCAPE ULTRA LOUNGE Thursday Ladies Night: Top 40, R&B, retro with Urban Metropolis

FILTHY McNASTY'S Punk Rock Bingo with DJ S.W.A.G.

GAS PUMP Ladies Nite: Top 40/dance with DJ Christian

GUILTY MARTINI DJ Jeff

LONGRIDERS Hot Latin Nights; free dance lessons 8-9:30pm

NEW CITY LIKWID LOUNGE Rub A Dub Thursdays: Reggae, ska, dub with Jebus and his Apostles

NEW CITY SUBURBS Progress: electro/new wave with DJ Miss Mannered and guests; no minors

POWER PLANT Ship Night for resident students

RED STAR Underground Hip Hop Night: with DJ Mumps, DJ Dusty Crates

RENDEZVOUS Metal Night with DJ McNasty

THE ROOST Rotating shows: Sticky's open stage and the Weakest Link game with DJ Jazzy second and last Thursday; \$1 (member)/\$4 (non-member)

SAVOY Funk and downtown-po with Ben Jamin

SEEDY'S DJ night

STANDARD Limited Edition Thursdays Feat: with DJs

STOLL'S ON WHYTE Top 40 dance, R&B

VELVET LOUNGE Urban Substance: hip hop/R&B end of exams jam with Spincycle, Invinceable, J-Money, Sean B

VICTORY LITTON WLCM: Electro synth pop hip hop with DJ Nik7 and guests; 9pm

WUNDERBAR HOT BRAUHAUS DJs Wunderbar Hofbrauhaus: Punk with Robin Schreffel

FRI LIVE MUSIC

ALLEGRO ITALIAN KITCHEN Terry Jordan (jazz-piano); 7-10pm

ATLANTIC TRAP AND GILL Jimmy Whiffen

BELLA BEANS COFFEE CAFÉ Acoustic open stage; 7:30-10pm

BLUE CHAIR Mark Sterling and Brent Parkin; 8:30pm; \$10

BLUES ON WHYTE Wes Mackey

CASINO YELLOWHEAD Sam Cockrell (blues)

CEILI'S The Kick It Bros; 9pm

DUKE OF ARGYLL Chuck Brown; 8pm-1am

FOUR ROOMS Dominelli

GRINDER Lionel Rault

J.J.'S Right in the Eye (rock)

JEFFREYS CAFÉ AND WINE BAR Marco Claveria Trio (Latin); 7:30pm; \$5

KINGSKNIGHT PUB Bonifide; \$4 (after 8pm)

NEWCASTLE PUB The Boom Boom Kings

PEPPERS Mourning Wood

PLAYBACK Mr. Lucky (blues/roots); 9:30pm-1:30am; no cover

PROVINCIAL THEATRE David Parmley and Continental Divide; 8pm; \$17 (member)/\$20 (non-member); tickets available at Southside Sound, Myhre's Music, door

RED'S Superseed, Night Life, Third Time Harm, Foster; no minors; 8pm (door), 9:30pm (show); \$4

RIVER WEST COMMUNITY CHURCH Sandy Foster, Wes Yaciuk, Glenn Durksen, Kevin Andrews; 7:30pm; \$10(adv)/\$12 (door)

ROSEBOWL Patsy Amico and Brian Gregg (folk, blues, country, originals)

ST. BASIL'S CULTURAL CENTRE Po' Girl, Mark Davis and the Young Bucks; 8pm; \$15 (adv)/\$17 (door); tickets available at TIX on the Square

SEEDY'S Road to Nowhere, Red City Anthem; \$6

SHARK TANK The B-Movies, Somewonspit, Trainwreck Diaries, Profunda Rosa, Uncle Outrage, DJ Nikrofeelya

SIDETRACK CAFÉ The Mocking Shadows (CD release party); 8pm; \$10 (door)

UNION HALL Las Vegas Crypt Keepers; 9pm (door)

URBAN LOUNGE China White; \$5

YARDBIRD SUITE Actual Jazz Quartet; 8pm (door), 9pm (show); \$7 (member)/\$11 (guest)

ZENARI'S Richard Monkman Trio

CLASSICAL

CHATEAU LACOMBE CROWNE PLAZA U of A Concert Choir annual dinner, concert and silent auction, John Brough (conductor); 6pm

CONVOCATION HALL Octagon: Edmonton Chamber Music Society; 8pm; \$20 (adult)/\$15 (senior/student); tickets available at the Gramophone, TIX on the Square, door

WINSPEAR CENTRE Masters: Edmonton Symphony Orchestra, Roberto Minczuk (conductor), featuring Stewart Goodyear (piano); 8pm; \$21-\$56; tickets available at the Winspear Centre box office

DJS

ARMOURY Fishbone Fridays: Top 40 downstairs/retro 80 upstairs

BOOTS Retro Disco: retro dance

BUDDY'S NIGHTCLUB Dance party with DJ Jazzy

DECADANCE Ladies Night: Deep sexy funky beats with DJ Smoov and guests; no minors

SEVILY'S LOUNGE Outrageous Fridays: Hip-hop/urban with Jsmilz

ESCAPE ULTRA LOUNGE With Urban Metropolis

GAS PUMP Top 40/dance with DJ Christian

HALO Mod Club: '60s with DJ Blue Jay, DJ Trav VD; \$5

NEW CITY LIKWID LOUNGE Your Weekly AA Meeting: with Anarchy Adam and Jebus

NEW CITY SUBURBS Trasheteria: Dogbeat, yipsy-core, hairhop with Micropulse and Miss Mannered

ONE ON WHYTE Retro, top 40, R&B with DJ Crownroyal

POWER PLANT Crush On: Top 40 with DJ Redpoint

RATT Immediate Gratification Fridays: with DJ Kung Fu Grip

THE ROOST Upstairs: Euro Blitz: best new European music with DJ Outlawak Downstairs: DJ Jazzy; \$4 (member)/\$6 (non-member)

SAVOY DJ Busy B; no cover

STANDARD All New 6107 Fridays. Hosted by Harman 8 and DJ Kwake, live to air

STONEHOUSE PUB Top 40 with DJ Chad

VICTORY LOUNGE Vindictive Metal Fridays

SAT LIVE MUSIC

ATLANTIC TRAP AND GILL Jimmy Whiffen

BELLA BEANS COFFEE CAFÉ Tom Sterling (acoustic guitar/singer/songwriter); 7:30-10pm; \$7

BLACK DOG FREEHOUSE Hair of the Dog: The Seams; 4-6pm; no cover

BLUES ON WHYTE Wes Mackey

CASINO YELLOWHEAD Sam Cockrell (blues)

CITADEL THEATRE Habib Koité and Bamada; 8pm; \$30, \$35; tickets available at Citadel box office

DRUID (Jasper Avenue) Stewart Bendall; 4-7pm

DUKE OF ARGYLL Chuck Brown; 8pm-1am

FESTIVAL PLACE Buddy Waisname and the Other Fellers; 7:30pm, \$24 (adult)/\$21 (child 12 and under)

FOUR ROOMS Dino Dominelli

GRINDER Lionel Rault

JEFFREYS CAFÉ AND WINE BAR Christina Schmolke (pop/jazz); 7:30pm, \$5

J.J.'S Right in the Eye (rock)

KINGSKNIGHT PUB Bonifide; \$4 (after 8pm)

NEWCASTLE PUB The Boom Boom Kings

PEPPERS Mourning Wood

PLAYBACK Mr. Lucky (blues/roots); 9:30pm-1:30am; no cover

QUEEN ALEXANDRA HALL Ferron; 7pm (door), 8pm (show); \$18 (adv)/\$20 (door); tickets available in advance at TIX on the Square

RED'S Tupelo Honey, Drive

by Punch, Marble Engine, Arms Length, Chyshuga, ages; 7pm (doors); \$7 (adv)/\$10 (door); tickets available at Reds, TicketMaster

RENDEZVOUS The Smokers, The Last Word

SEEDY'S Uncle Outrage, The Ringtones; \$6

SHAW CONFERENCE CENTRE Kalan Porter; 7:30pm; \$25; tickets available at TicketMaster

SIDETRACK CAFÉ The Kabuki Guns: Fur Pelts and Bullet Belts, The Rambin Ambassadors, Rocketone; 8pm; \$8 (door)

VICTORY LOUNGE This Civil Twilight, Little Baby Cupcakes (double CD release party), National with DJ Mittens and DJ Bob Crane; 8pm (door); \$8 (door)

YARDBIRD SUITE Audrey Ochoa Quintet; 8pm (door) 9pm (show); \$7 (member)/\$11 (guest); tickets available at TicketMaster

CLASSICAL

CONVOCATION HALL Piano masterclass with Arnaldo Cohen; 10:30am-12pm; free

CONVOCATION HALL Tanis Taylor (soprano); 8pm free

FIRST BAPTIST CHURCH Venus Meets Mars: Da Camera Singers; 8pm; \$15 (adult)/\$10 (students/senior); tickets available at TIX on the Square 420-1757, door

STUDIO 27 Clannet masterclass with James Campbell; 10am-12pm

WINSPEAR CENTRE Masters: Edmonton Symphony Orchestra, Roberto Minczuk (conductor), featuring Stewart Goodyear (piano); 8pm; \$21-\$56; tickets available at the Winspear Centre box office

DJS

BILLY BOB'S LOUNGE Escapack Entertainment

BOOTS Flashback Saturdays: retro dance, house with Demick

BUDDY'S NIGHTCLUB Arrowchaser

DECADANCE Static: House with Lo and Tomek

ESCAPE ULTRA LOUNGE Urban Metropolis

GAS PUMP Top 40/dance with DJ Christian

HALO Those Who Know, House with DJ Jr. Brown, guests; no cover

IRON HORSE Urban dance party with DJ 420

NEWCASTLE PUB DJ Shawn

NEW CITY LIKWID LOUNGE Ass Shakin' Fun with Cool Curt and Breakfluid

NEW CITY SUBURBS Punk/alt/pop/dance with Blue Jay and Nikrofeelya

ONE ON WHYTE The Mamas - Retro, top 40 R&B with DJ Crownroyal

RED STAR Indie rock, hip hop, rock, Brit pop with Master F

THE ROOST Upstairs: Monthly theme parties, new music with DJ Jazzy

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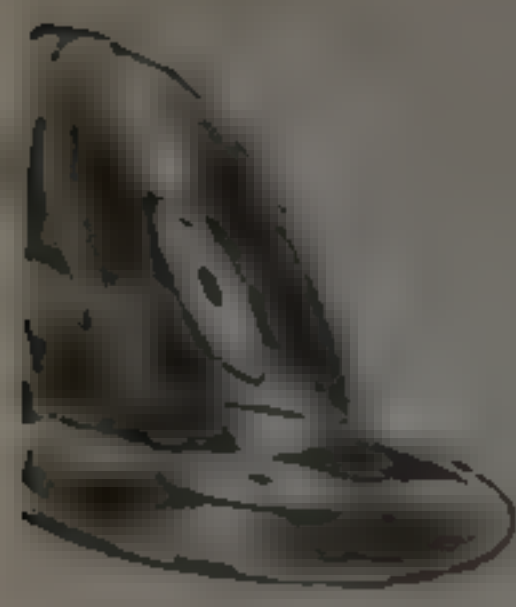
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By STEVEN SANDOR

THIS WEEK: Krista Hartman discusses Joni Mitchell's *Blue*

It's awfully hard to pin down Krista Hartman's musical style. On *Passport*, her brand-new release, the well-traveled Peace River-born songwriter moves swiftly and easily from folk to country to pop to jazz, even finishing with a song that's as avant-garde electronica as you're gonna get.

So maybe it shouldn't have been

surprising that when *Vue* asked Hartman, now living in Edmonton, to name the performers who have influenced her development as a musician, she'd reply with a long and eclectic list. Hartman quickly cites the loud indie-rock of Eric's Trip, the folkie French-Canadian songs of E.T. expat Julie Doiron, Calgary's Plaid Tongued Devils and the music of former Veal ring-leader Luke Doucet—but when it came down to picking just one record...

"I have to go with the predictable one," she says, settling on Joni Mitchell's *Blue*. "But the songs still hold true. I discovered it in 1990 and I still listen to it today and draw meaning from every song. She is a flawless writer."

Recorded in 1971, *Blue* was a simple, minimalistic album with little in the way of backup musicians. But what the music lacked in quantity of collaborators, Mitchell made up for in quality—two of those backing players were James Taylor and Stephen Stills. The

album saw her break the folkie stereotype with which she had been branded; the playful "California" showed the world her range, and the essential "This Flight Tonight" was covered a few years later by Nazareth, who made it into a smash hit.

As a Canadian songwriter born in a small town, Hartman draws not only artistic inspiration from Mitchell, but also the knowledge that a musician from the heart of the prairies can make it as a global superstar. "There's just something about a girl from Saskatchewan playing Carnegie Hall and having success in the States," she says.

Musically, it's hard to compare Hartman's *Passport* to Mitchell's *Blue*. Hartman likes to switch gears on her record, from down-home prairie-pickin' country to jazz to pop, and AA Sound System's (another band which Hartman wanted to include as one of her faves) Lane

Arndt, who helped Old Reliable's Shuyler Jansen record his adventurous *Hobotron* project, works with Hartman

vocals on "Southern Comfort Junkie." The title of Hartman's project should be no surprise either, as she has been a wandering spirit ever since she left Peace River at the age of 18, where she lived in Calgary, Ottawa, Toronto and Quebec, and she's traveled all over the world, from the South East to Mexico to Asia. "I have worked in a bunch of different places," she says. "I don't have a huge fanbase anywhere."

But will she be in Edmonton to stay? "Basically, I don't know yet," she laughs. "I don't know if it's safe to call me a resident of Edmonton yet. We'll see how friendly people are. But one thing I noticed as soon as I moved here is how tightly knit this city is. It is nothing like Toronto."

To get more info on Hartman's new album and find out about upcoming shows, surf over to www.kristahartman.com. ☺



on the ambitious ambient-electronic final track, "Umbrella." As well, Jansen himself comes on to help with backing

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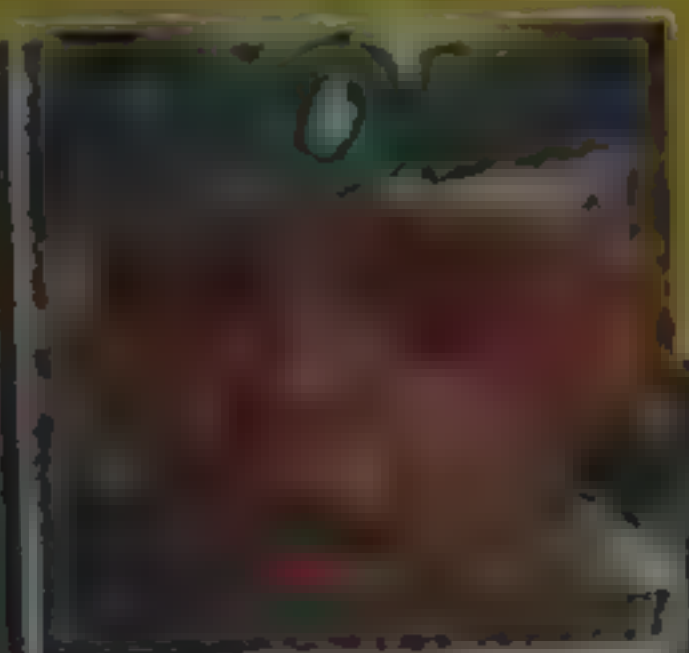
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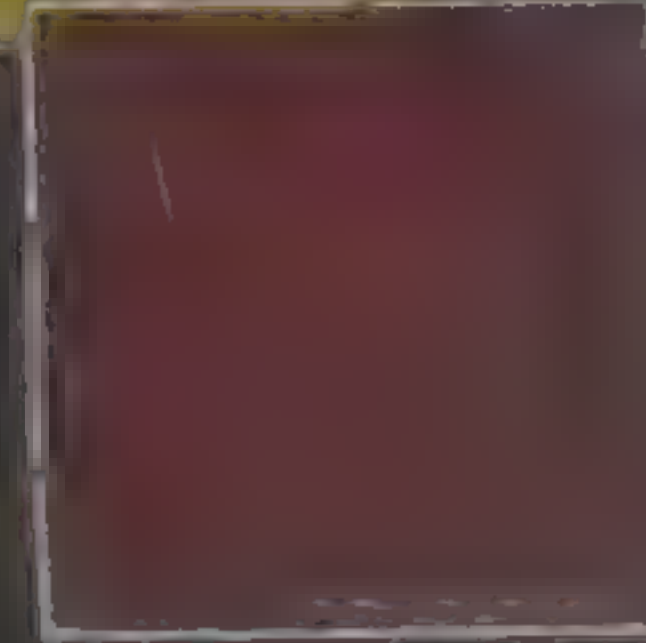


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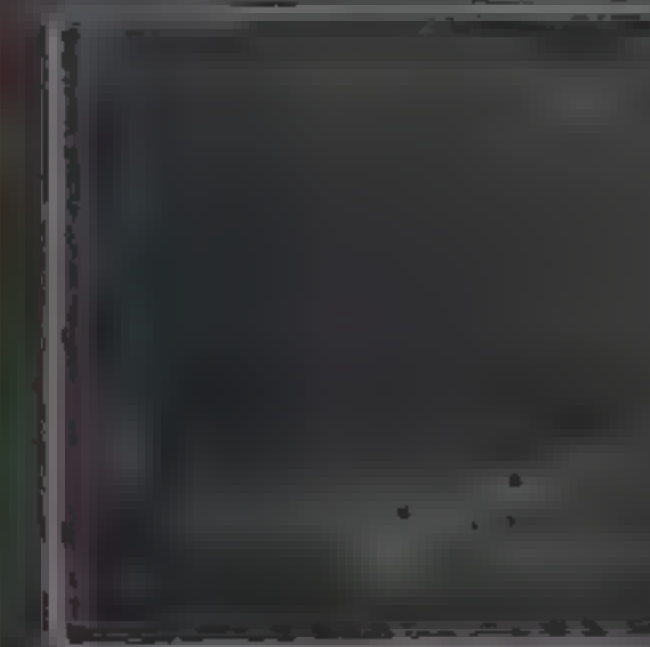


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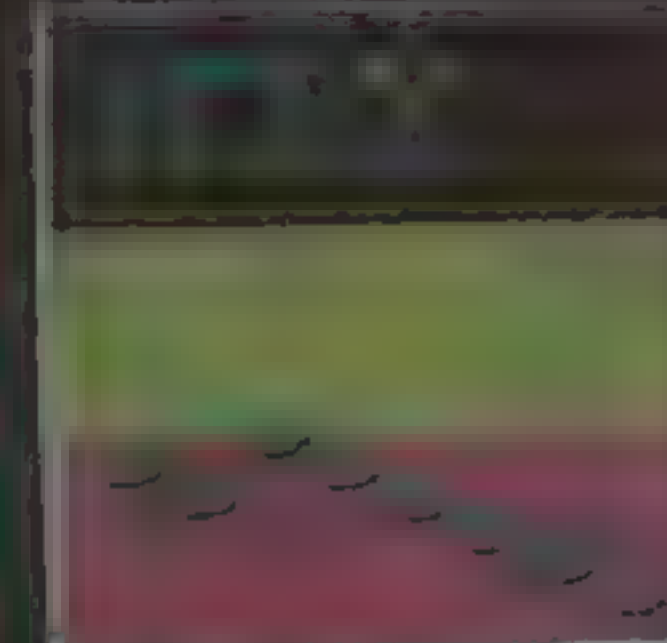
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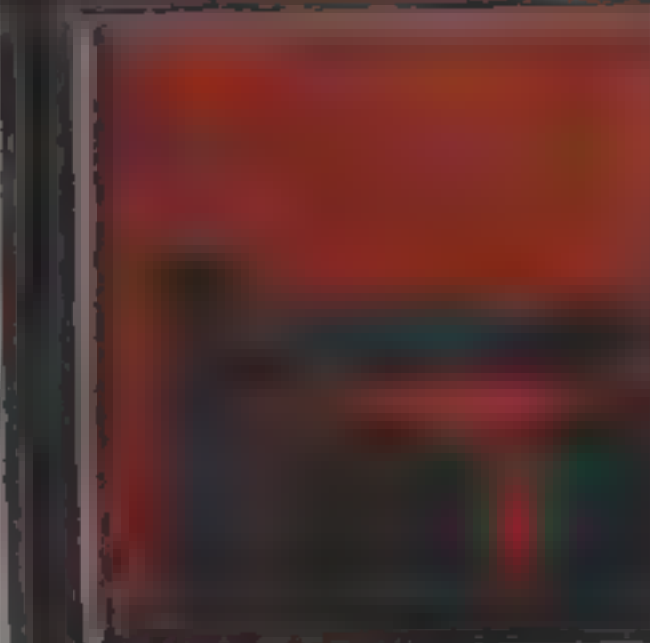


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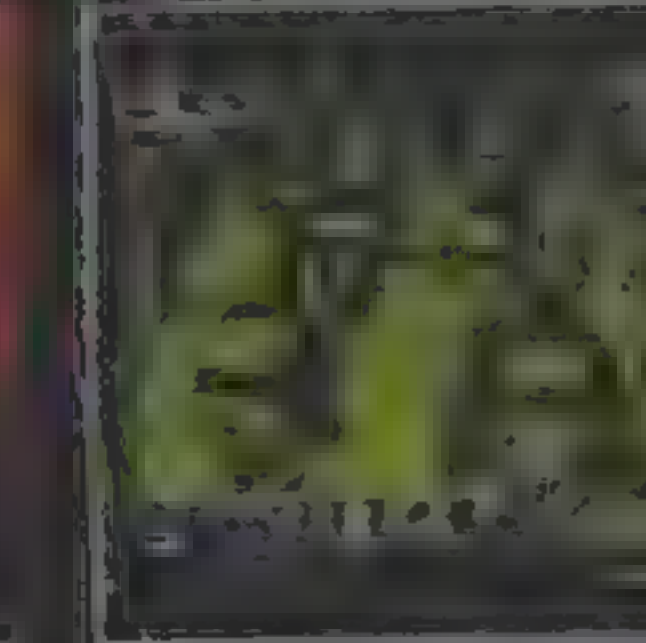
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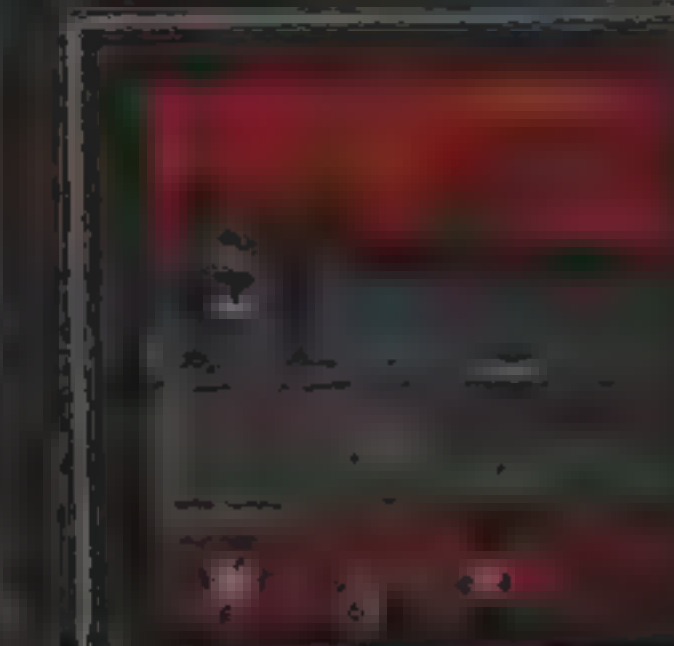
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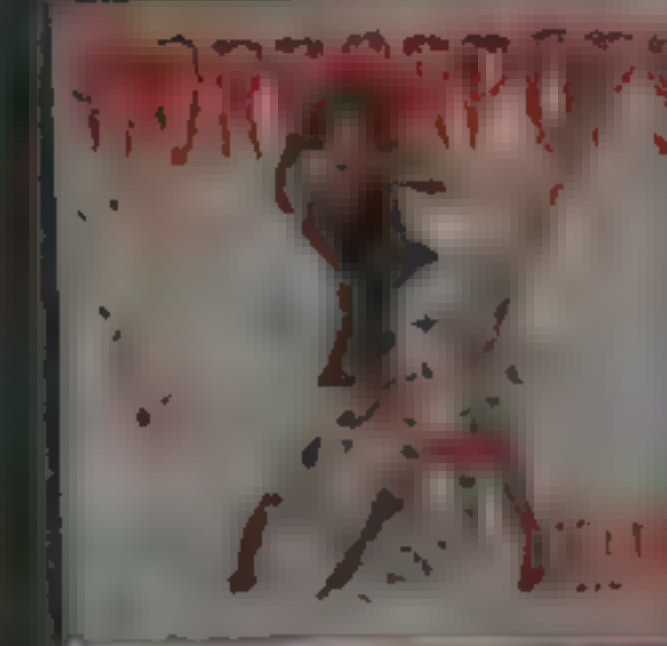
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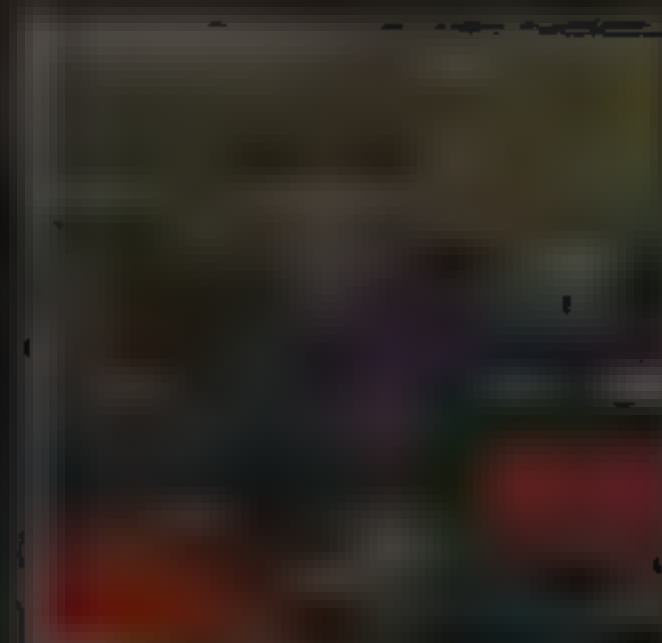
Lars Frederiksen
Viking



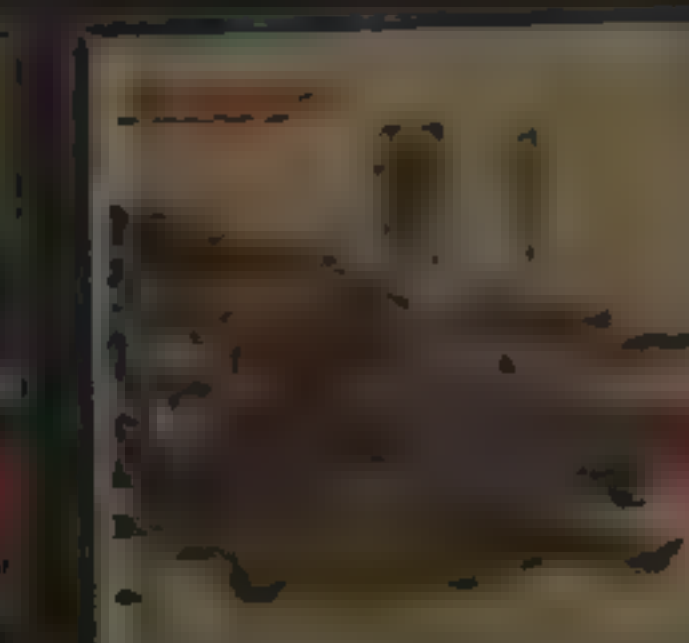
Hot Water Music
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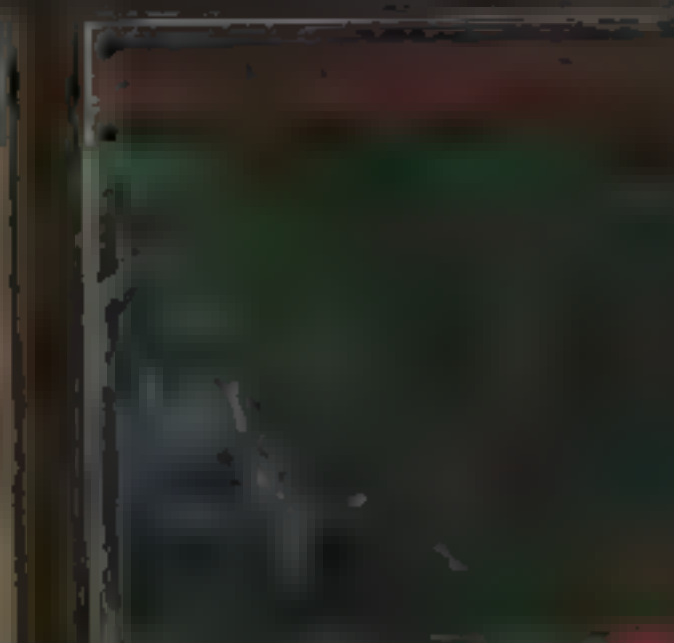
Tiger Army
Ghost Tigers
Rise



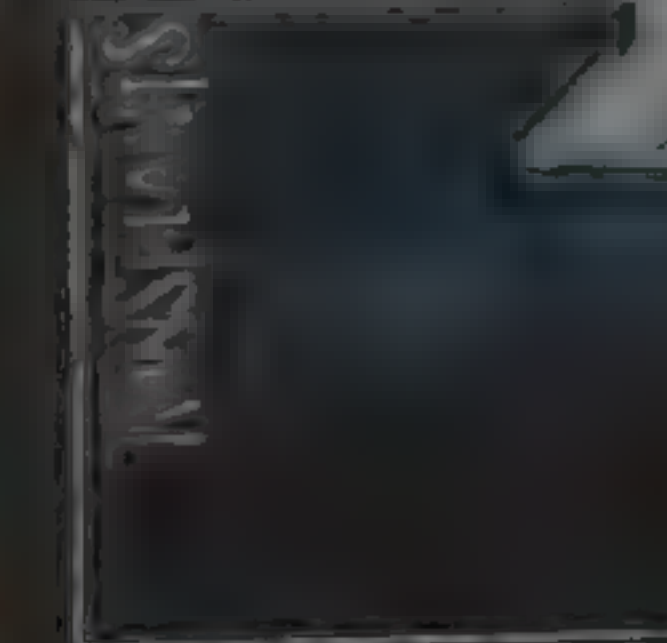
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Reconstruction

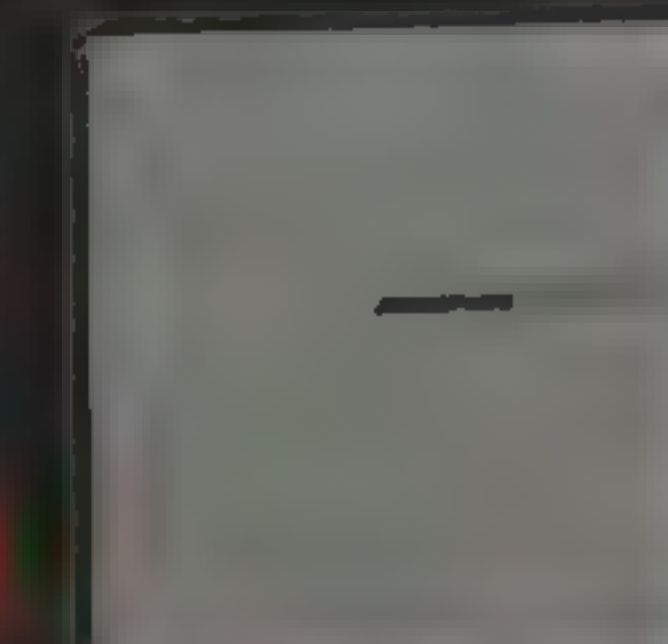


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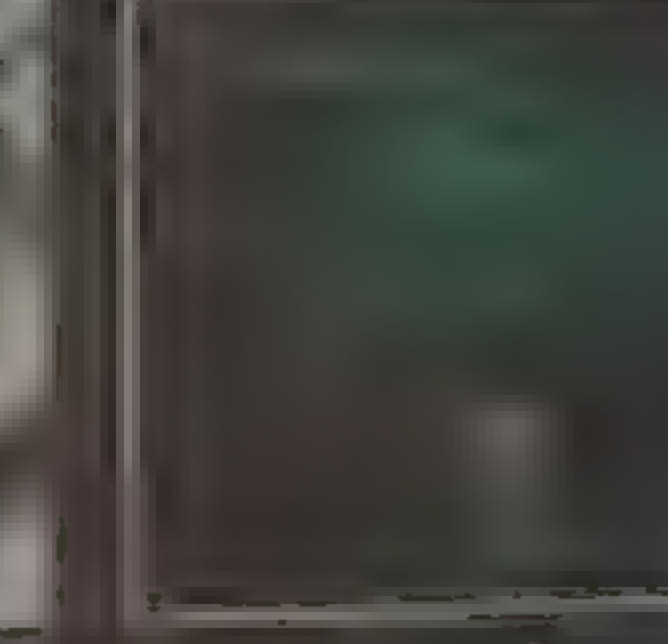
Atmosphere
Seven's Travels



Joe Strummer
Streetcore

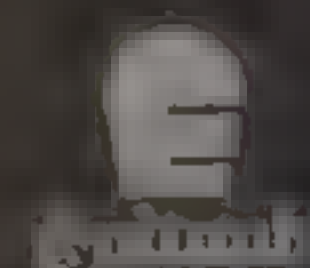


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Mark Davis has an Old Reliable disc and a solo effort both in the works

By STEVEN SANDOR

With the impending release of Old Reliable's fourth album, *The Burning Truth*, and an appearance at Austin's famous SXSW festival in the offing, Mark Davis and his bandmates have a pretty hectic schedule on their hands—and that's not even including all the side projects. With Shuyler Jansen working on *Hobotron* and Shawn Jonasson doing double duty with the Swiftys, Davis is the third Old Reliable member to start working on his own project: his first solo album is slated for a release later this year, but Edmontonians can get an idea of what to expect from it when Davis plays with the Young Bucks at the Full Moon Folk Club Friday.

"It really is a vehicle to explore the quieter side of my songwriting," says Davis, who penned all of Old Reliable's second album, *The Gradual Moment*, a heartbreaking series of atmospheric songs inspired by his late girlfriend's battle with cancer. Davis says the new album will be more subdued and spatial; featuring sparse guitarwork, a drum machine and a few organ and piano chords, the end result will be a lot less country than Old Reliable. "It'll probably be even quieter," he says.

When it comes to promoting his work, Davis hopes to follow in Jansen's footsteps. "I would like to get a deal like Shuyler got for *Hobotron* with [record label] Black Hen," says Davis. "He got great support and they have access to a great network. They help with direct

access to grants. But I'm also interested in sending it out to other labels, like MapleMusic or Endearing. And it could end up on *Saved By Radio*."

Saved By Radio is the Calgary label that's currently taking care of Old Reliable's first three records; the label also spent the dough that allowed the band to make its fourth album—even though it will likely be released on a larger label. "They paid for the recording of the album, they are paying to send us to South by Southwest," says Davis. "I think [label proprietor Dawn Loucks] will be about \$30,000 out of pocket, and she is going to get no money back from this record. We are overwhelmed by her support."

DAVIS'S SOLO RECORD will offer a solid contrast to *The Burning Truth* when they both make it to the store shelves. Davis was responsible for around half of the songs on *The Burning Truth*, which will likely surprise longtime fans with its bolder rock 'n' roll style—a far cry from the lush, moody arrangements on *The Gradual Moment* and the band's third album, *Pulse of Light, Dark Landscape*.

For the Full Moon show, the Young Bucks will likely consist of Edmonton guitarist Robin Hunter and the rhythm section from the Swiftys, but according to Davis, the band's lack of a steady roster suits him just fine. "I don't want to be over-committed to another band after being in Old Reliable for 11 years," he says. "You develop such strong relationships with your band mates over that time. Eleven years is a longer relationship than I have ever been with any woman." ☺

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bpm

By DAVID STONE

Daft Punk should be playing at our house

Last Friday, while I was standing in the White Room, awestruck by the turntable of DJ Craze, someone asked me what else I'd like to see play in Edmonton. Once, I was speechless, and for anyone who knows me, that's a sight to behold. Edmonton has been blessed with some amazing talent that has rolled through our clubs over the last year. But when I sat down and thought about it, the names started pouring out.

Daft Punk: To quote LCD Soundsystem, I'd like to think that I was the first guy to play Daft Punk for the kids. But I first heard the work of Thomas Bangalter and Guy Manuel de Homem Christó back when I was in university, and to this day, *Homework* remains one of the greatest electronic albums ever recorded. Their latest album, *Human After All*, is another giant leap forward. Unburdened by commercial restraints—thanks to the cash provided by a string of ubiquitous

singles—the two Parisians have made a bumping mash of techno, electro and rock that's light years ahead of anything else. Once you hear it, you want to trash everything in your record bag and start all over again. "Robot Rock," anyone?

Chemical Brothers: The Chems also came along while I was finishing up my higher education, and *Exit Planet Dust* was the beginning of a love affair with the work of Tom Rowlands and Ed Simons that continues to this day. One of my favourite memories is trekking down to Calgary to see them perform at the Max Bell Arena and feeling like my body had been twisted inside out. I'd love to see another display like that here.

New Order: Another fantastic memory is seeing this legendary Manchester band perform at Thunderbird Stadium in Vancouver. Of course, they weren't as spry as they used to be, but once I heard "Blue Monday," I was a kid again. What's better is the fact that they've got another record in the works, so all the more reason they should get their butts up here. If the Pixies can play here, they why can't they?

Tiefschwarz: The Berlin brothers' surname must be German for "gut-thumping bass," because that's what you always get when these two put out a track. Their peerless remix work on Spektrum's "Kinda New" grabbed the attention of a lot of DJs over the last year, but even if you look back to the singles they produced for Classic Recordings, not to mention their recent *Misch Masch* compilation, you'll realize that Tiefschwarz is among the most compelling producers

in dance music right now.

Paul Van Dyk: The towering German trance icon is on this list only because he's never been here. It hasn't been for lack of trying, since every promoter I can think of has attempted over the last decade to bring him to Edmonton. So what they heck, Paul—show us some love?

Underworld: How could I even think of writing a list like this, and not

mention the only true stadium techno act on earth? Even after Emerson left to strike out on a solo career, Karl Hyde and Rick Smith have kept the relentless beats coming. Underworld are the full experience.

GIG DIARY: This Saturday, get your dose of west-coast deep funk at Halo when **Marques Wyatt** revisits our city, while next Thursday, you can welcome summer early with Techno Five-O! featur-

ing Tryptomene, Neal K and yours truly. If the harder U.K. rhythms are more your fancy, March 17—St. Patrick's Day, if you're feeling a bit Irish—is the same night you can check out **Lisa Lashes** at Rum Jungle. Finally, The One on Whyte begins hosting a Tuesday night spin-off for local DJs on March 15. ▾

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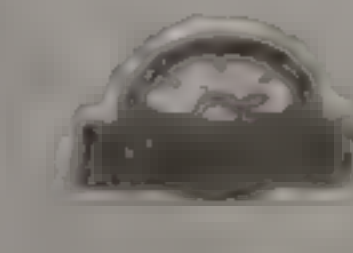
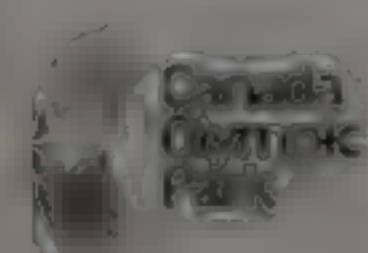
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- 6) **GWEN STEFANI**
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NEW SOUNDS

LOW
THE GREAT DESTROYER
(SUB POP)

As the thudding, plodding floor-tom beat is joined by an ominously fuzzy synth bassline in the first few seconds of *The Great Destroyer's* lead track, "Monkey," you might feel a quiet sense of foreboding growing around you, a notion that something big is about to go down, but only when you least expect it. So you sit there, listening, waiting to see what happens next. Softly, the guy-girl harmonizing of Alan Sparhawk and Mimi Parker starts floating over top, angular and brooding... and then SLAP! Guitars screech, things start clanging, and everything explodes into some serious, dadhumping rock and/or roll.

Sadly, the second song is kind of a letdown. But with the third track and most of the ones that follow, we get right back to business as usual—the business, good sirs and madams, of being awesome.

Oh, sure, some of it may be ponderous, trudging and occasionally more self-indulgent than is probably necessary (exemplified by the seemingly neverending and unchanging "Silver Rider"), but when the dulcet-toned catchiness of "Broadway (So Many People)" and "Cue the Strings" start floating out of your speakers, buddy, nary a man nor woman among us would be strong enough to refuse *The Great Destroyer* a place at the top of their CD pile. ★★★★★ —CHRIS BOUTET

KATHLEEN EDWARDS
BACK TO ME
(MAPLEMUSIC)

Depressing, gritty, and hauntingly beautiful, Ottawa-born Kathleen Edwards's second album, *Back to Me*, is an alt-rock-country tour de force. Her tough but sensitive voice carries the album to wonderful places, with her touchingly world-weary delivery and earthy, wise lyrics, and while I tend to

avoid country music like the plague, Edwards makes me want to give the pedal steel another chance to win my city-boy heart.

While the faster numbers, like the catchy opener "In State," are generally very good, the slow songs, like the stripped-down "Away," are fantastic, and are the best showcase for Edwards's sad, well-worn voice and more-than-capable songwriting. My only complaint is that the tracks start to sound alike by the end of the disc, but, since it's such a good sound, that's hardly cause for concern. ★★★★★ —JAIN ILICH

PETRA HADEN
PETRA HADEN SINGS: THE WHO SELL OUT
(BAR/NONE)

Wow. This is, without a doubt, one of the most bizarre albums I've ever heard. *Petra Haden Sings: The Who Sell Out* is exactly that: Petra Haden singing the Who's *The Who Sell Out*. Not just the vocals, mind you, but everything, from the guitars to the keyboards to the drums.

Now for the really strange part: it works. Granted, an *a cappella* take on a nearly 40-year-old rock album is not for everyone, but then again, neither is the original, which, save for the classic-rock radio staple "I Can See for Miles," is far from the Who's most accessible work. It takes some effort to stay with the Who's concept album from beginning to end, and that's also true here. Of course, that effort is eased by Haden's smooth voice, as well as the

sheer admiration you've got to have for an artist willing to step this far out onto a limb. In some ways, Petra Haden's version works even better than the Who's original; if there was a way to make songs about products sound even more anti-establishment than the Who did, this is it. ★★★★★ —EDEN MUNRO

DOVES
SOME CITIES
(HEAVENLY)

In my opinion, Doves are a band that came a generation too late. If they'd been recording back around 1990, when the blissful guitar pop of the Stone Roses, the Charlatans and the Inspiral Carpets made Manchester the centre of the music universe, Doves would have blended seamlessly into the scene, and perhaps even epitomized it.

But this, some may note, is 2005—and while Doves' music is lush, melodic and rich, I can't help but think, "Wow, this is so-o-o-o '90s," which in turn gives me the feeling that this music was made especially for me and my old-fogey friends who still cherish the British music of early '90s, especially compared to most of the dreck coming from across the Atlantic today. So if you're a thirtysomething music snob who still rates "Fool's Gold" among the best songs of all time, Doves is for you. They're the new pride of Manchester for those of us who still remember the old pride of Manchester. ★★★★★ —STEVEN SANDOR

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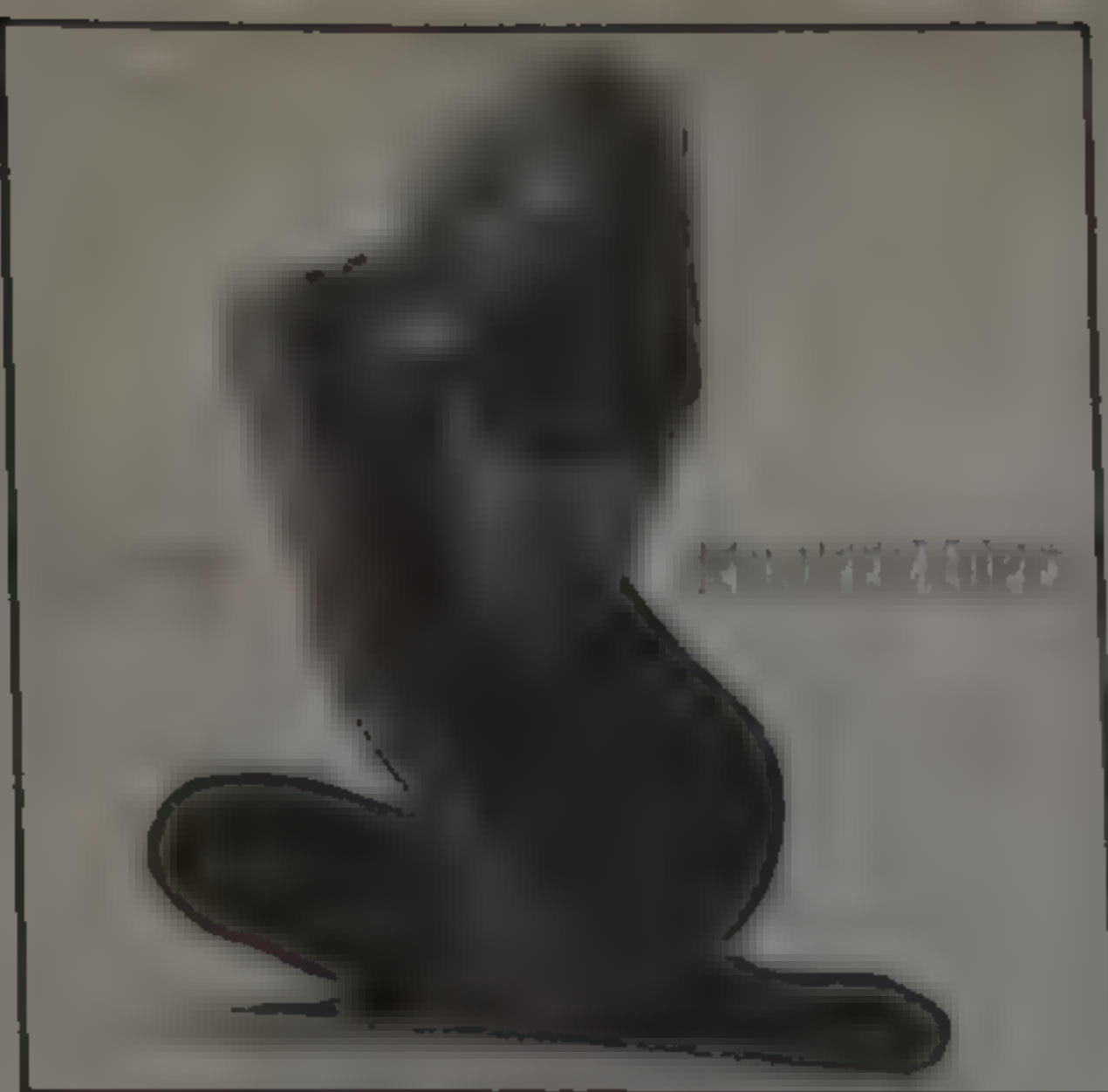
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JENNIFER LOPEZ
Rebirth (EPIC)

The opening track on Jennifer Lopez's new album, *Rebirth*, is shrill and actually made my brain hurt. The looped horns of "Get Right" are agonizing to endure, and sound, in a word, like an overdone siren built by clowns. But if "Get Right" is annoying, the following "(Can't Believe) This Is Me," is just exasperating, an all-melodramatic, rack-mount-reverb mess of a song without even a token pinch of melody. It's so overdone and faux-emo that I almost feel embarrassed for Lopez.

The worst part of all is that Lopez's singing is the weakest element of each song on the album (with the possible exception of "Hold You Down," which features a phoned-in guest appearance by Fat Joe). While a number of the beats and samples are decent, and the production is mostly okay, almost every track would have been better served if someone—anyone—else had been in front of the microphone. Lopez's whiny and breathless singing is an absolute throwaway, and, consequently, so is this album. ★ —JAIN LUCH

JUDAS PRIEST
Angel of Retribution (EPIC)

I should have known better than to try this one out, but unfortunately, I remembered enjoying the odd Judas Priest song back in high school and, coupled with all the positive press they got when they reunited with vocalist Rob Halford after spending 15 years apart, I figured it would be worth a shot.

Bad call. These guys can still play their instruments, sure, but most of the songs just don't sound much different than they did back in the day. It's almost like a tribute to Judas Priest rather than the real thing. Even the production is generic, with the guitars washed together in a prepackaged wall of distortion. If you're going to have two guitarists, why not allow each of them a distinctive sound?

Worst of all are the lyrics. Considering the praise that's heaped on Rob Halford's voice, you'd think he would make the effort to come up with something worth singing. That said, "Worth Fighting For" is almost worth listening to, in large part because Halford stops singing about demons and angels long enough to express some feelings suitable for an aging rock star. But once that song's over with, they get right back to the business of bland music and beyond-

ridiculous lyrics. On a positive note, Spinal Tap fans are sure to get a kick out of "Lochness," the album-closing ode to Nessie. ★ —EDEN MUNRO

ABDULLAH IBRAHIM
A Celebration (ENJA/JUSTIN TIME)

Though it may be news to many, South Africa's music scene has more going on than Ladysmith Black Mambazo and the guilty pop pleasures of Kwaito. Back before the dark years of apartheid, South Africa boasted an active jazz scene, and Abdullah Ibrahim was (and still is) one of its major players.

Abdullah Ibrahim: A Celebration, released to mark the veteran pianist's 70th birthday, takes a look back through some of Ibrahim's classic tracks, from mid-career to present day. There are shuffling beats, flutes a-plenty and all of that other good stuff that made modern jazz modern jazz in the '70s and '80s. It's a great disc to chill out to, and an excellent introduction to one of South Africa's proudest musical exports. Oh, and surprisingly enough, the remixed version of "Calypso Minor," which is included here as a semi-bonus track, is particularly good. It's the sort of thing secret agents would listen to if they listened to music while secret agenting. I think. ★★★ —JAIN LUCH

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Various Artists
Wow Gospel 2005 (Zomba)
Soulful reflection
praise of their lord Jay-Z
err... I mean J.C.

The Mars Volta
Frances the Mute (Universal)
Hype machine on 10!
Unleash nü-prog wankfest and...
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Disconnection Notice (Maverick)
Punked pop punkers
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isn't just for the pleased

Submersed
In Due Time (Wind Up)
Minimalist band
taking up to the top of the world

Tru
The Truth (Koch)
Gangsta wannabes
Compare dink sizes and bling
Could I be more bored?

Walvin
Strangers and Exiles (Independent)
These guys sound just like
Ten-year-old Radiohead
But, like, not that good

Pete Rock
The Surviving Elements (Rapster)
Blowout combs and funk
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Of my pale white frame

Chris Miller
Chris Miller (Independent)
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There's no business like Po' business

Peripatetic roots trio Po' Girl circles the globe with their *Vagabond Lullabies*

By LEAH COLLINS

Taking a pause from a hectic touring schedule and chatting from a seat at the Templeton Diner on Vancouver's Granville Street, Allison Russell's enjoying a rare moment. While the Montreal-bred Russell makes Vancouver home these days, it's been a while since she's been in the city, thanks to the tireless touring efforts of her band, the old-timey jazz/roots trio Po' Girl, in support of their aptly titled fall release, *Vagabond Lullabies*.

"I'm always really happy to get on the road and I'm always really happy to go home," chuckles Russell, the bustle of diner talk rumbling in the background. And while there's nothing amazing about a troupe of musicians putting miles on the tour-van

odometer, Po' Girl has a few exceptional stops on this year's itinerary. After they've made their way to this year's SXSW music festival in Austin, Texas (by way of a few Canadian dates, including Edmonton on March 11), Po' Girl is making a stopover in Cameroon for the MASSAO music festival, a 10-day-long music festival celebrating African women.

Russell and her band are thrilled—not only by the prospect of traveling to Africa, but by the honour of being the first North American band to be invited to play the festival in its nine-

year existence. The opportunity came about when Po' Girl's resident fiddler, Diona Davies, was playing a gig in Romania: approached by the MASSAO presenters who wanted to know if she was involved in any female-fronted projects, Davies tossed them a copy of Po' Girl's CD—with favourable results.

And the band, who've been reading up on their African destination, can't get there soon enough. "When we go, we're going to go early," gushes Russell. "And we're going to go to

the coast and swim—we want to see the ocean and see the whole coastal community and meet people."

Russell is determined to avoid being just another tourist, a maxim she follows wherever the band travels. And Po' Girl has been fortunate enough to have been invited to stay with a friend of Davies's who's a resident of the area. "She's volunteered to show us around and take us to different places and just experience life," Russell says. "That's the most amazing gift of being a traveling musician: people allow you to bypass the tourist thing—you get taken into people's homes and hearts."

SUCH EXPERIENCES have helped Russell—who admits she doesn't have as many stamps on her passport as bandmates Trish Klein (also of the Be Good Tanyas) and Davies—catch the travel bug. She excitedly reminisces about last year's visits to Paris ("I fell in love with everything about Paris: the architecture, the art, the markets, the language") and tiny

towns in England's Lake District ("There's all these little sheep and there's tractors rolling through town and there's dogs and children in the local pub and I just adore it").

But it's the attitude of audiences abroad that Russell finds particularly remarkable. "I was shocked by the high music literacy there is in Europe," she says. "There's a sort of legitimacy about it; it's not the 'Oh, why don't you get a real job?' sort of thing. There's the understanding that playing music is a really professionally valid thing to do—it's not a copout. I think it's just that there's... It's old, it's so much older and there's a much longer history of music and the arts as a culturally valid thing. It's amazing to see the arts held in such high respect and not be the first thing to get cut when the funding goes."

Russell says she finds herself inspired by the places she's been and the people she's met to write more than she ever has. And Po' Girl's love of the wandering life has left

the group wanting to incorporate travel into the recording of their next album. The band tries to record as much as possible with friends they meet during their touring (Russell even says the group has plans to record with some pals from Vermont that very evening) and they have plenty of destinations in mind for an upcoming studio session: New Orleans and Cuba, to name two.

"I think everything that we experience gets reflected in our music," Russell says, "and I find travel's one of the things—like meeting other people and experiencing new ways of living—you get newly inspired by, and that definitely comes out in the writing process. Having all of us in this band of songwriters who have that compulsion to translate what we're experiencing into song—it just adds to the richness and variety, I think."

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THIS CIVIL TWILIGHT AND **NATIONAL**

...may have seen them at your local cafe or neighborhood restaurant. Third World peasants peering at the camera, children and adults living in some far-flung land. These photos, usually by amateur photographers—tourists, are for sale. Their subjects: voyeurism and problem-planet earth.

These photos are different. They're often shot in slums, in the slums teeming out of the city. The shots never seem posed, but flashes of raw humanity. A boy on a train, motion arrested for a moment, a boy covered in paint, a boy splattered, streaking colours. A boy, surrounded by a crowd, looks at the camera; a dog in a slum, bawling black against the wall; a bawling, half-naked boy in a purple sweater and a boy lying on thin, intricately patterned sheets.

...the photos that appear in *Born Into Brothels* are most notable because of who took them—children of prostitutes snapping pictures of their home, Calcutta's red-light district. They were taught by photographer Zana Briski, after she had come down to their world and seen workers in the city. "It wasn't anything that I had planned," she explains to me over the phone. "I went to Calcutta because I had photographs in an exhibition and somebody took me to the red-light district the next day, and I had no intention of photographing prostitutes or even going to Calcutta, [but] it just sort of evolved from there."

After two years spent living with and photographing women in the brothels, Briski began to teach the tools of the trade to children of the area. As they developed rolls of film, worked on contact sheets and edited photos, she hoped that the weekly sessions would lead them out of, as well as help them to deal with and study, their demi-monde. The eight children who became the core of her film—Avijit, Manik, Puja, Shanti, Tapasi, Suchitra and Kochi—became the subjects of her and Ross Kauffman's film, which won this year's Oscar for Best Documentary.

There are actually nine kids in the photo class—one of them is not in the film because she disappeared for a while," Briski says. "I do another class, but... the kids who were helping me organize the class put a lot of restrictions on it; they didn't want girls in the class. There was one girl that they let in who was seven years old and she was too young, and I just couldn't do it. In their lives, there were too many problems and they were needing money."

Initially, Briski shot some film of the classes and sent it to Ross Kauffman in New York. "What I saw in the video was the joy and the love and the excitement in the kids' eyes," he recalls, "and it was something that I didn't expect and something that was very touching and beautiful, and I thought, 'Ah! This is doable. I have to do this.'"

Kauffman flew to India and the two of them set about filming the

ON THE COVER



The power of a photograph

Zana Briski and Ross Kauffman turn negatives into a positive in Oscar-winning *Born Into Brothels*

BY BRIAN GIBSON

children in the brothels, a tense place upon which to turn the lens. "It's always a very tenuous situation," Kauffman says. "At any time we could've been told to get out of the brothels. There's local mafia there, there's brothel owners, there's pimps, there's drug dealers, so it's not a great place to be filming and you have to be very careful, very sensitive, and have eyes in the back of your head." The pair's foremost concern, however, was allowing their subjects their space and dignity. "We respect the women, we respect the children and we respect the people there," Kauffman says, "so when we felt like it wasn't the right time to shoot, then we wouldn't."

After filming with small cameras for almost two years, Briski and Kauffman put together a fundraising trailer, but it wasn't until a year after they finished shooting that they got a grant from the Sundance Institute. The money allowed them to edit the documentary from February 2003 until the day before the Sundance Festival in January 2004 when, after its premiere, *Born Into Brothels* snatched the Audience Award. The film has since gone on to nab awards at more than a dozen festivals around the globe, capped off by that triumphant moment onstage in Los Angeles last month, a win that the children, whom the filmmakers are still in regular contact with via phone and e-mail, knew all about.

"They were so excited," Kauffman says. "They watched it and they were jumping up and down for

joy. They're enjoying this, actually, and it hasn't been negative, it's been really positive. I think it's really spurring them on to continue with their education."

THESE DAYS, according to Briski, all of them are in school and doing well. The filmmakers have signed some of them up for computer classes and English classes, though some of them have become more interested in film than photography. "Shanti and Puja

PREVIEW DOCUMENTARY

love the camera," Briski says. "I think they're all just hungry to learn. I mean, Puja just wouldn't give up the camera the last time we were there.... They're hungry to learn, they're hungry for respect, for attention, for love, and if you give them those things, they just grow so fast."

The whole process has shown how art can enrich and contextualize these children's worlds for them. "They get to look at their lives, they get to analyze it, they get to share it, they get to put their visions forward, and it's a tremendously empowering tool for them, and it's a lot of fun," Briski says. "And then of course there's the audience, I mean, all these people are seeing their photographs, buying their photographs, complimenting them on their photographs. It's very, very empowering for them."

Briski and Kauffman have launched a website ([www.kids-with-](http://www.kids-with-cameras.org)

[cameras.org](http://www.kids-with-cameras.org)) where the kids' photos and other related items can be bought, with all of the money going to the children's education, and they are returning to Calcutta in April to check on the building of the School of Leadership and the Arts. Briski is spearheading other Kids With Cameras projects around the world, including one in Haiti now and another in Cairo next year, involving children who live in garbage dumps. Kauffman might head to Kashmir to do a documentary there, and a film about Doctors Without Borders in Africa is also a possibility.

Eight years ago, Briski felt alone doing what little she could in Calcutta, "but now that we have the film and we're communicating what it's like to everybody, there's a much greater sense of sharing that experience."

These days, at your local cinema, *Born into Brothels* isn't just showing audiences eight talented children in a faraway land, but moving people to join Briski, Kauffman and others like them, sacrificing some of their own privilege to help others. "I'm flooded with people wanting to help, wanting to do something with their lives," Briski says. "They're inspired to do that thing they've always wanted to do and never had the courage: people quitting their jobs and wanting to come to Calcutta." ☐

BORN INTO BROTHELS

Directed by Zana Briski and Ross Kauffman • Opens Fri, Mar 11

The Born supremacy

Born Into Brothels begins with moths flitting around a lightbulb, but it's the human shutterbugs who mesmerize. Amid the bustle and riot of people in the Sonagachi district, captured as strobing streaks of colour on camera, Zana Briski's eight photographer protégés are precocious, luminous figures. They talk frankly about each other—"I like Avijit but he gets upset if you call him fat"—and soberly about their stark futures. Suchitra, whose mother is dead and whose aunt wants her to go to Bombay and work "on the line," says simply, "One has to accept life as being sad and painful, that's all." At home, the children slave away, often in the midst of vicious insults and emotional abuse. Kochi's mother was burnt to death by a pimp and Avijit's father is a hashish addict. Unless Briski can get the children into boarding schools, she says in a voiceover, they're doomed.

But Briski talks of seeing "this world through their eyes" and her and Kauffman's vérité documentary is remarkably powerful precisely because it zooms in on the children, letting their words and images guide us. We see them dancing in a bus on a photo trip to the sea and then sprawled out on the seats, sleeping, later in the

REVUE

journey. On another outing, Gour talks wistfully of the caged zoo animals not being fed enough. On his way to the airport, stout Avijit tells the driver quite seriously, "Please drive slowly. I won't get there if there's an accident. I won't fulfill my dreams." The children's photos are immediate and vivid snapshots of a sprawling, complex world of squalor and stigma where women defy the easy label of "prostitute" and every corner seems to exude brilliant colour and life. The film only occasionally lapses, as with the opening, into an exoticizing, flashy travelogue scored by Indian music.

BORN INTO BROTHELS is ultimately such a forthright, hopeful, and bracing documentary of grassroots humanitarianism that, while showing us these remarkable children and their view of their own world without ever condescending to them, it also reminds us that these are just some of the neglected kids whose eager talent and thirst for learning are waiting to be sated. As Avijit says at a special exhibit in Amsterdam when he looks at another photo of another place by another child, "This is a good picture.... We get a good sense of how these people live. And though there is sadness in it, and though it's hard to face, we must look at it because it is truth." —BRIAN GIBSON

The afternoon of the hunter

The inexorable pull of David Gordon Green's dreamy *Undertow* is hard to resist

BY JOSEF BRAUN

A boy calls to a girl in a window from beneath a great tree. He then bolts in fear of the girl's father and his feet virtually spark before our eyes as he pivots. He runs through swamps and properties full of ancient metal heaps of objects dappled by light that flickers through towers of leaves. He steps on a nail sticking out from a board in something like a visual shriek but he persists in running though water and mud, some Georgia backcountry you'd never see if you didn't live out there. The opening sequence of David Gordon Green's *Undertow* is the sort that captures us almost instantly, pops before our eyes in a flood of colour and undulating shadow; it reaches out and drags us along its unfurling topography and effortlessly mesmerizes us. It immediately feels as though it's recounting a myth and yet it's so flush with such specific details that we know we are in this very particular place and not some make-believe everyplace. Something old and buried is wriggling to life here, and though it may not be

able to sustain itself very evenly throughout the film, other elements will carry us through.

Those familiar with Green's previous films, *George Washington* and *All the Real Girls*, are well aware of this writer/director's particular concerns: his deep affection for pastoral richness, for the relationship between space and meditative interior states, for secret places where rust bleeds down from candy-apple sunsets into landscapes where fecund greenery wraps its limbs in sweet reclamation around all that's man-

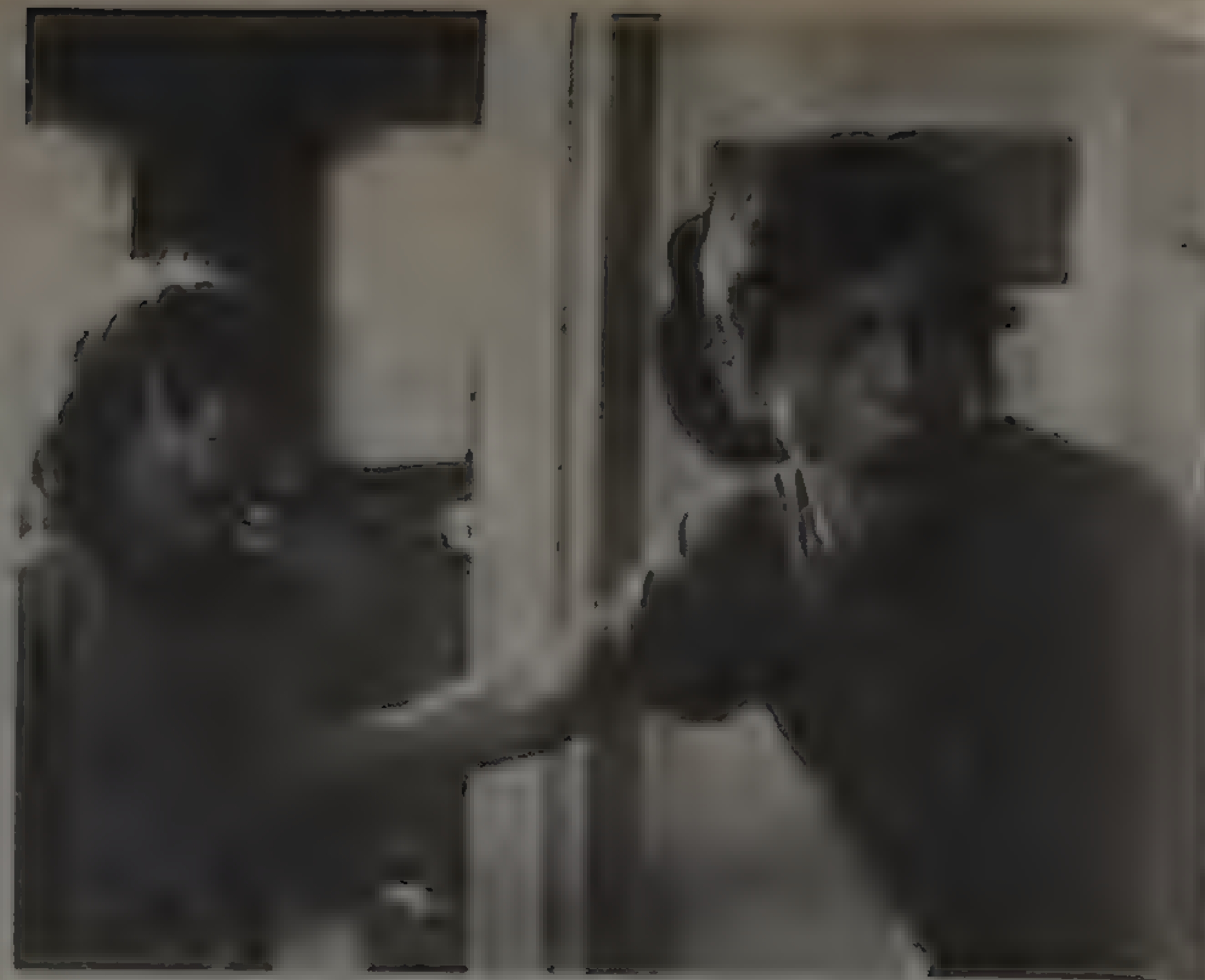
REVUE DRAMA

made. In his characters, Green is drawn to awkward speech and spontaneous poetry, unutterable desire, goofy humour, earnestness and disarming extensions of kindness, and he'd seemingly trade any amount of narrative cohesion for just one moment of genuine emotional truth. He's nakedly embraced an aesthetic Terrence Malick outlined in the '70s, and this characteristic especially has inspired divisive reactions among viewers—though I, for one (as you can probably tell by now), am very much predisposed toward them.

With *Undertow*, Green's relationship with Malick is made explicit by Malick's own role as executive producer, yet *Undertow* is both more conventional than and less derivative of

Malick's movies. Based on a story by Lingard Jervey and adapted by Green and Joe Conway, this Southern gothic tale of two underage brothers (Devon Alan and Billy Elliot's Jamie Bell) on the run from a greedy, murderous uncle (a convincingly sinister Josh Lucas with a perfectly authentic handlebar moustache) closely resembles Charles Laughton's classic *The Night of the Hunter* or perhaps the plays of Sam Shepard. (When I last interviewed Green, he described the film as "Deliverance for kids.")

THE STORY is essentially designed for suspense, and the surprising and pleasing presence of Philip Glass's music promises plenty of ominous incidents, yet you get the sense that Green isn't quite accepting of genre constraints as he wavers between maintaining a taut pace and slowing things down to linger on some enchanting detail over there in the grass: a naked kid eating paint, a girl striding across a vast puddle, some bit of character development that we'd be more likely to notice if the villain weren't right on the other side of that rusted-out tractor with a knife in his hand. And all the while, Green's approach echoes a certain '70s film vocabulary even more directly, his anachronistic freeze-frames and slash cuts sharpening the film's grainy edges, his use of rapid zooms and rack focus distinctly recalling classic films by Robert Altman and Nicolas Roeg.



What it all adds up to is hard to put your finger on. While I'm leery of filmmakers who can't let go of their tics to better serve a story, I have to admit that almost all of my favourite parts of *Undertow* were the details that most overtly revealed the personality behind the camera. The film's atmospheric warmth is recognizably the work of Green and his crack cinematographer Tim Orr. The performances are strong, and Alan, about 12 at the time of filming, particularly stuck with me, with his wounded Nick Drake eyes, his shaggy hair and the way he shows us how lost he is without ever seeming entirely aware of it himself. Like his style, Green's characters would seem distractingly mannered if he didn't get such authentic performances from his actors. So the only forced moments here are the ones in which

we plunk half-heartedly back into chase-movie mode.

Undertow is probably a hard sell even in the arthouse circuit, since it poses as something more mainstream. But if you're at all inclined, you should really make a point of seeing it in its limited run here, absorb its beauty and its fumbles and store them away for later. When you watch it again at some future date, you'll likely be surprised at how it grows on you and how strongly it'll pull you back into its own unique world. ☺

UNDERTOW

Directed by David Gordon Green • Written by Joe Conway and David Gordon Green • Starring Jamie Bell, Josh Lucas, Devon Alan and Dermot Mulroney • Zeidler Hall, The Citadel • Thu-Sat, Mar 10-12 (9pm) • Metro Cinema • 425-9212



Time in a bottleneck

Shane Carruth's *Primer* is impossible to follow, but still worth your time

BY PAUL MATWYCHUK

If you thought *Memento* was a tricky movie to wrap your head around, then just wait 'til you get a load of Shane Carruth's *Primer*, the winner of the Grand Jury Prize at the 2004

Sundance Film Festival. This is a movie that would give M.C. Escher a migraine. I don't think there was a single scene in this thing where I was completely sure what was going on—and by the end of the film, there were entire conversations where I couldn't make sense of a single line of dialogue. And yet, as baffled and unsatisfied as I was by the whole experience, I'm reluctant to dismiss *Primer* outright. It was obviously made by a director with a fresh, intelligent approach to the SF genre, and that's a real rarity in this

age of CGI blockbusters. For someone with a completely incoherent storytelling style, this Carruth guy's got a heckuva lot of talent.

Here's my best guess at the plot. Aaron and Abe are a pair of science geeks who spend their nights and weekends slaving away in their garages, hoping to invent a device lucrative and marketable enough to allow them to quit the dull, anonymous white-collar tech jobs they slave away at by day. Eventually, almost by accident, they hit the jackpot: a small metal chamber inside which time appears to behave differently from how it does on the outside.

Yeah—a time machine. Barely able to believe what they've stumbled onto, the pair decides to build a new machine big enough for a person to climb into. But Aaron and Abe aren't exactly visionary scientists; although they're momentarily paralyzed by the paradoxes their invention creates, they mostly see the machine as a way of collecting foolproof stock tips. It's a sweet little scam, but of course everything quickly starts to unravel for them: Abe and Aaron's "doubles" start acting unpredictably, a former investor apparently discovers their machine and uses it himself, the two inventors start secretly building and using secondary time machines and Aaron starts bleeding uncontrollably from his ear. By the time we discover that

they've started putting time machines inside other time machines, I could feel my brain starting to break.

CARRUTH MADE PRIMER for a reported \$7,000: besides starring in the film as Aaron, he's also credited as the screenwriter, the director, the producer, the composer, the editor and the co-cinematographer, although it's unclear how many of these jobs were actually performed by time-traveling doubles. And yet, despite Carruth's low budget, his film is convincing in a way that

REVUE MINDBENDER

most movies with multi-million-dollar effects budgets aren't—the dialogue may consist entirely of utterly impenetrable technobabble, but the actors deliver it with such understated, casual conviction that you genuinely believe it all means something. And all the physical details of the movie ring true as well: the homemade look of all the time machine equipment, the slightly ominous sound of the overtaxed engine that powers it, the bland landscape of suburban homes, anonymous hotel rooms and storage rental facilities against which the action takes place, the rumpled white shirts and wrinkled ties that seem to constitute Abe and Aaron's entire wardrobe.

If only the film were even slightly easier to follow! *Primer* runs only 80 minutes, and I wonder if Carruth wound up cutting it too close to the bone during the editing process. Scenes begin and end in strange places, sometimes just when you think you're about to finally get an explanation of what's going on—this is the rare movie that I wish the director could have dumbed down for a mass audience. And since Abe and Aaron have intentionally been conceived as fairly blank characters, there's not a lot of drama to occupy you while you're trying to figure out the plot. (The film could definitely use more humour, as when Aaron remarks, "I'm hungry—I haven't eaten since later this afternoon.")

Primer will either leave you angrily complaining, "That's an hour and a half of my life I'll never get back," or it'll get you excitedly puzzling out the logical paradoxes of a machine that would allow you to do precisely that. If that sounds like a fun night out at the movies, give *Primer* a try. But be sure to bring along a pencil and some graph paper. And a really good mathematician. And some aspirin. ☺

PRIMER

Written and directed by Shane Carruth • Starring Shane Carruth and David Sullivan • Zeidler Hall, The Citadel • Thu-Sat, Mar 10-12 (7pm) • Metro Cinema • 425-9212

A second helping of leftover Chili

The Rock is the only person in warmed-over *Be Cool* who obeys the film's title

DARREN ZENKO

One thing about *Be Cool* is The Rock. The guy has loads of charm, he's a fun-loving and joyful attitude, and has retained and sharpened his sense of timing and knack for physical comedy that made him a superstar wrestler. As gay actor/musician-turned-bodyguard Elliot Wilhelm, he supplies roughly half the film's laughs and most of its soul, almost seeming the insulting "fag" caricature he's playing. He steals the movie... but it's very heavily guarded; *Be Cool* is a slack, lazy phoned-in sequel if there was one.

Why a *Get Shorty* sequel in the first place? Money, duh; someone somewhere had the idea that John Travolta, Chili Palmer could join George Clooney's Danny Ocean as a franchise character, a sort of caper-flick James Bond. Triple-cross plots, ensemble casts... bam! If *Be Cool* had maintained

even a fraction of *Get Shorty's* snap and bubble, it might have worked. This tired and cynical marketing exercise never had a chance, not even on paper—Elmore Leonard deserves the fame he's got, but he's still a commercial writer, and this story (from which Peter Steinfeld distilled a script) has hack-job written all over it.

The thought process is clear: "We need a new adventure for Chili; what else do people do in L.A. besides make movies? They produce records. This

REVIEW SEQUEL

time, instead of getting into the movie business, he's getting into the music business!" It doesn't work. In *Get Shorty*, Chili was a hunted man (motivation) and a clueless outsider (complication)... but he was still Chili, and he used his Brooklyn mob skills—and his cool—to seize every opportunity to beat Hollywood at its own game, and come out on top. In *Be Cool* he's connected and comfortable, and his entry into the record business seems as much a matter of having time on his hands than anything else. His cool reads as bored patience, his signature "look at me" dead-eye stare as an affectation. Watching this

unchallenged, unchallenging Chili deal with his music-industry travails is like watching a retired Indiana Jones journey into the depths of his fridge in search of the fabled Last Beer.

F. Gary Gray's direction is almost nonexistent. Actors, shots, editing... everything feels like it was just allowed to happen however it happened and F. Gary just leaned back and said "Hey! It's called *Be Cool*.... Let's just be cool!" And so there's no urgency, no energy, no action and not much real comedy. The guy's instincts are just plain weak. Take, for example, the 30-hour scene where Travolta and Uma Thurman dance sexily together. You remember a scene like that? F. Gary Gray does, too, but only in a vague way. This same couple's dance scene in *Pulp Fiction* is an icon of sexy cool, so fraught with tension, desire and rhythm you thought your pelvis would crack; the "homage" in *Be Cool* is two prom chaperones jiving by the punchbowl.

SPEAKING OF THINGS musical, there's another thing that sucks about *Be Cool*. The thing Chili wants to do (or, more accurately, doesn't particularly mind doing because he's bored) is to get Linda Moon (Christina Milian) into the studio and onto the charts. We get numerous scenes where

Linda plays her songs or someone listens to her demo, and everyone's like "Wow! This girl's really good!" Nobody, including Steve Tyler and his Aerosmith cronies, can shut up about how great she is. Here, *Be Cool* falls into the oldest music-movie pitfall of all: the musician in question isn't really all that great. Her "amazing songs" are by-the-numbers soul ballads with pseudo-uplifting self-help-book lyrics... and the final product of her association with Chili is even worse, an utterly disposable R&B ass-shaker. How can you trust characters who

keep making astounded goo-goo eyes over something that's obviously not that good? At least in *Get Shorty* we didn't actually have to read the scripts or watch the movies.

But with all that said—and even more unsaid—*Be Cool* is still worth matinee price just for the pleasure of seeing The Rock do his thing. **B**

BE COOL

Directed by F. Gary Gray • Written by Peter Steinfeld • Starring John Travolta, Uma Thurman, The Rock, Vince Vaughn and Cedric the Entertainer • Now playing

The boy in the plastic bubble

A young Hollywood actor befriends Don McKellar in low-key *Childstar*

By PAUL MATWYCHUK

Don McKellar's new film *Childstar* revolves around the making of *First Kid*, a piece-of-shit family comedy about the U.S. president's irresponsible 12-year-old son, whose fondness for troublemaking pranks comes in handy when he decides to battle the bad guys who've kidnapped his father. The studio believes for a second that the film will be any good, but figure they've got to make as much money as they can off its big star, Teen Beat dreamboat Taylor (Brandon Burns [Mark Rendall]), before puberty catches up with him. *First Kid* gets rushed into production. To save money, they decide to film it in Canada.

That's where McKellar's character, Rick Schiller, comes in. He's a film-studies geek who's been financing his own experimental feature by doing part-time jobs as a limo driver, and he gets hired to chauffeur Taylor around. When this obnoxious Hollywood brat causes every tutor in Toronto to run screaming from his trailer, Taylor's cynical mother, Suzanne (Jennifer Jason Leigh) asks Rick to bring Taylor into line.

For a while, *Childstar* is sort of a cross between one of those heartwarming movies about a spoiled kid and the stern but loving mentor who finally gives him the discipline he secretly craves, and a satire of the Hollywood sausage machine. (Dave Foley supplies some entertaining scenes as *First Kid's* high-strung director.) But as the film progresses, it tries to become other things as well: it's a fairly dark-toned look at the cavalier way the film industry chews up young actors and then spits them out (*Roswell's* Brendan Fehr has a supporting role as a former child-star still bitter about his vanished fame); it's a character study of Suzanne, a lost soul who fancies herself a good

REVIEW DRAMEDY

mother and a tough businesswoman but who is really just exploiting her son; and it's an oblique commentary on the relationship between Canada and the United States, with the earnest, apparently ineffectual but steadfastly principled Rick standing in for Canada and the selfish, shallow, immature, rich Taylor standing in for our neighbours to the south.

AND WHILE *Childstar* boasts some good performances (especially from Rendall, who flourishes in a difficult role), some smartly cast cameos (including Eric Stoltz as Taylor's absentee dad and Alan Thicke as the old-pro actor who plays Taylor's dad on TV)

and some amusing moments (as when a would-be starlet balks at giving an actor a blowjob on the White House set, saying, "It's not my fantasy—I'm Canadian"), the sprawling plot and McKellar's chilly, low-key directorial style never really gel into anything terribly involving. The film's big crisis occurs when Taylor disappears from the set in the company of a ripely sexy young actress in the Elisha Cuthbert mould, forcing Rick to drive around, frantically trying to track him down, but even then, nothing much seems to be at stake except a movie nobody cares about and a job Rick doesn't even want to have. The most interesting theme in McKellar's script is the idea that celebrity has turned this bewildered 12-year-old boy into an object of sexual fascination even among adults, but that provocative idea remains largely undeveloped.

Filmed under grey Toronto skies, *Childstar* has a shambling pace and lukewarm emotional tone that so many Canadian films, frustratingly, seem to pride themselves on. But even if you admire McKellar's taste and intelligence, it's hard not to wish *Childstar* possessed just a little more of the vulgar energy of the American films, like *First Kid*, that it defines itself in opposition to. **B**

CHILDSTAR

Directed by Don McKellar • Written by Don McKellar and Michael Goldbach • Starring Don McKellar, Jennifer Jason Leigh and Mark Rendall • Opens Fri, Mar 11

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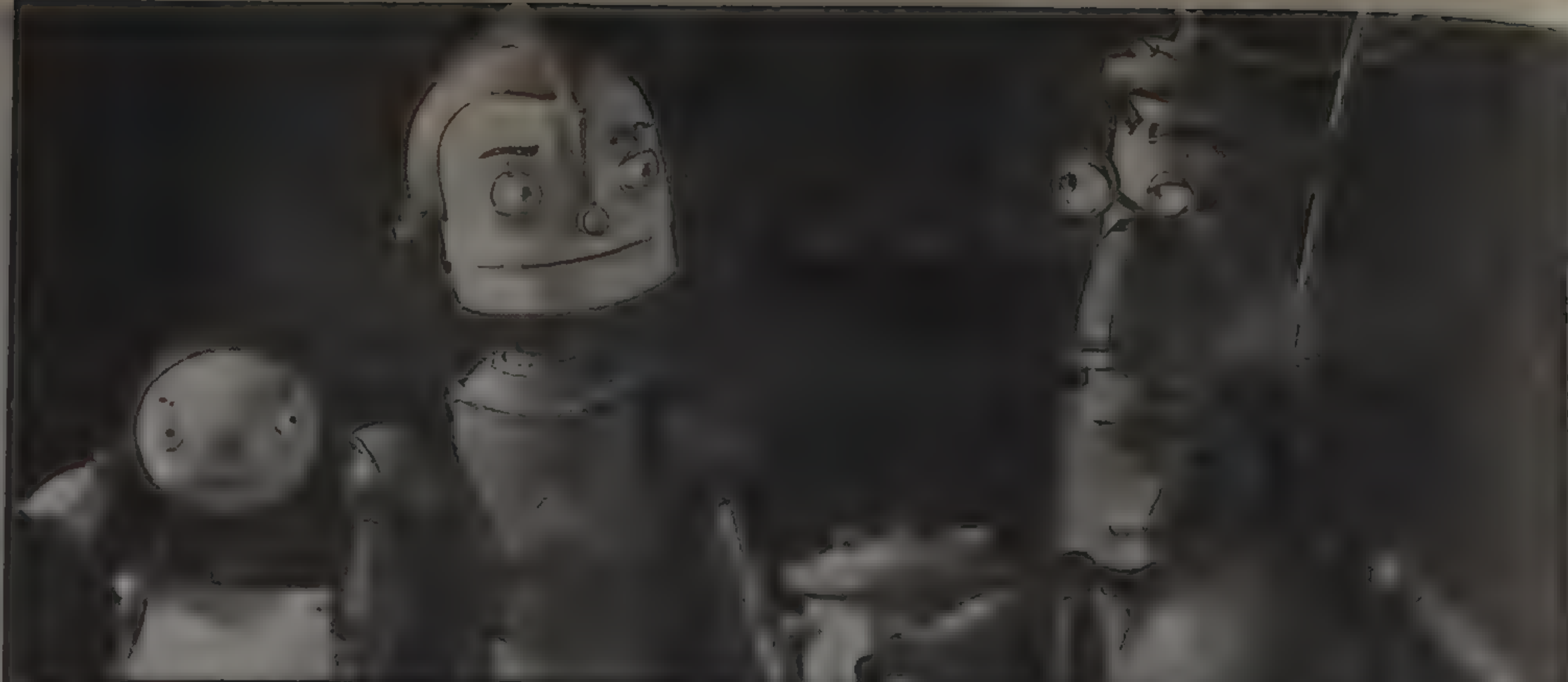
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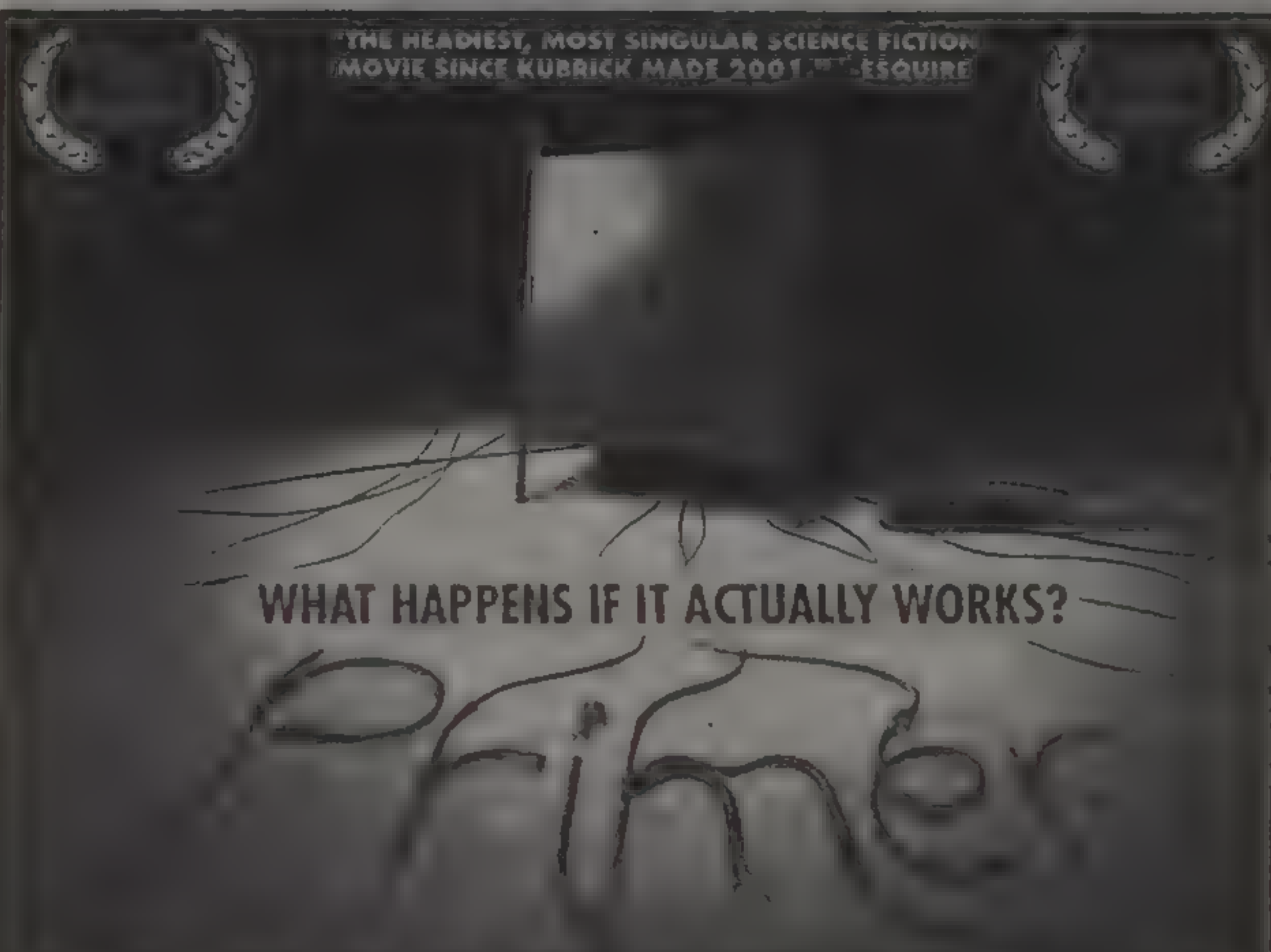
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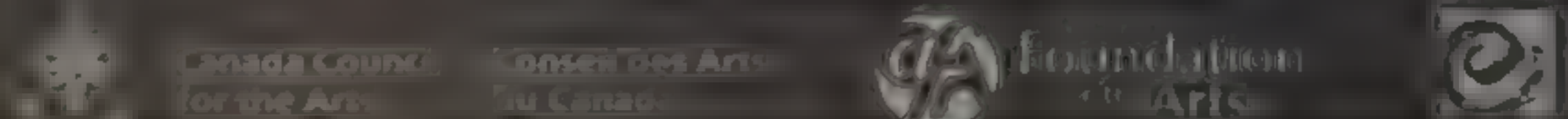
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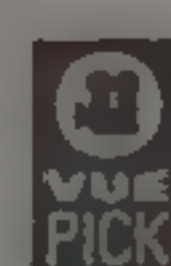
UNDERTOW

All Metro screenings are held at Zeidler Hall in the Citadel Theatre, 9826-101 Ave.
For more information, call 425-9212, or log on to www.metrocinema.org



FILM WEEKLY

THIS WEEK'S NEW MOVIES



Childstar Don McKellar (who also directed the film and co-wrote the script), Jennifer Jason Leigh, Mark Rendall and Brendan Fehr

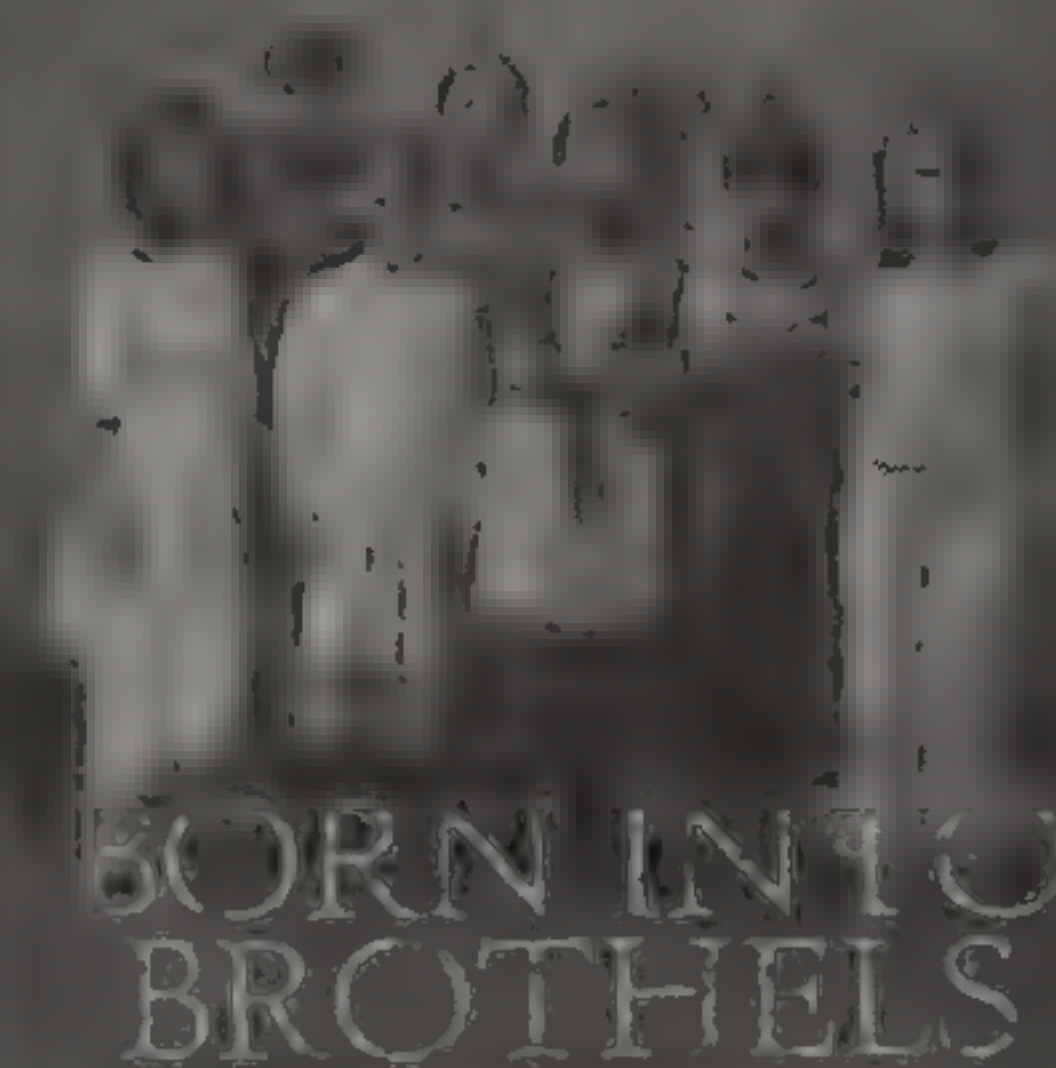
Primer Shane Carruth (who also wrote and directed) and David Sullivan star in this demanding, mindbending, ultra-low-budget science fiction film about a pair of technolo-

Undertow Jamie Bell, Devon Alan, Dermot Mulroney and Josh Lucas star in *All the Real Girls* director David Gordon Green's strange, lyrical thriller about a pair of brothers who must flee their North Carolina farm when their greedy uncle murders their father while attempting to steal a cache of priceless gold coins. Read Josef Braun's review on page 52. *Zeitler Hall*
The Citadel: Thu-Sat, Mar 10-12 (9pm)



GARNEAU
theatre

8712 - 109 Street - 433-0728



•14A• (coarse language, mature theme)

PRINCESS

THEATRE

10337 - Whyte Ave. - 433-0728

•PG• (mature theme)



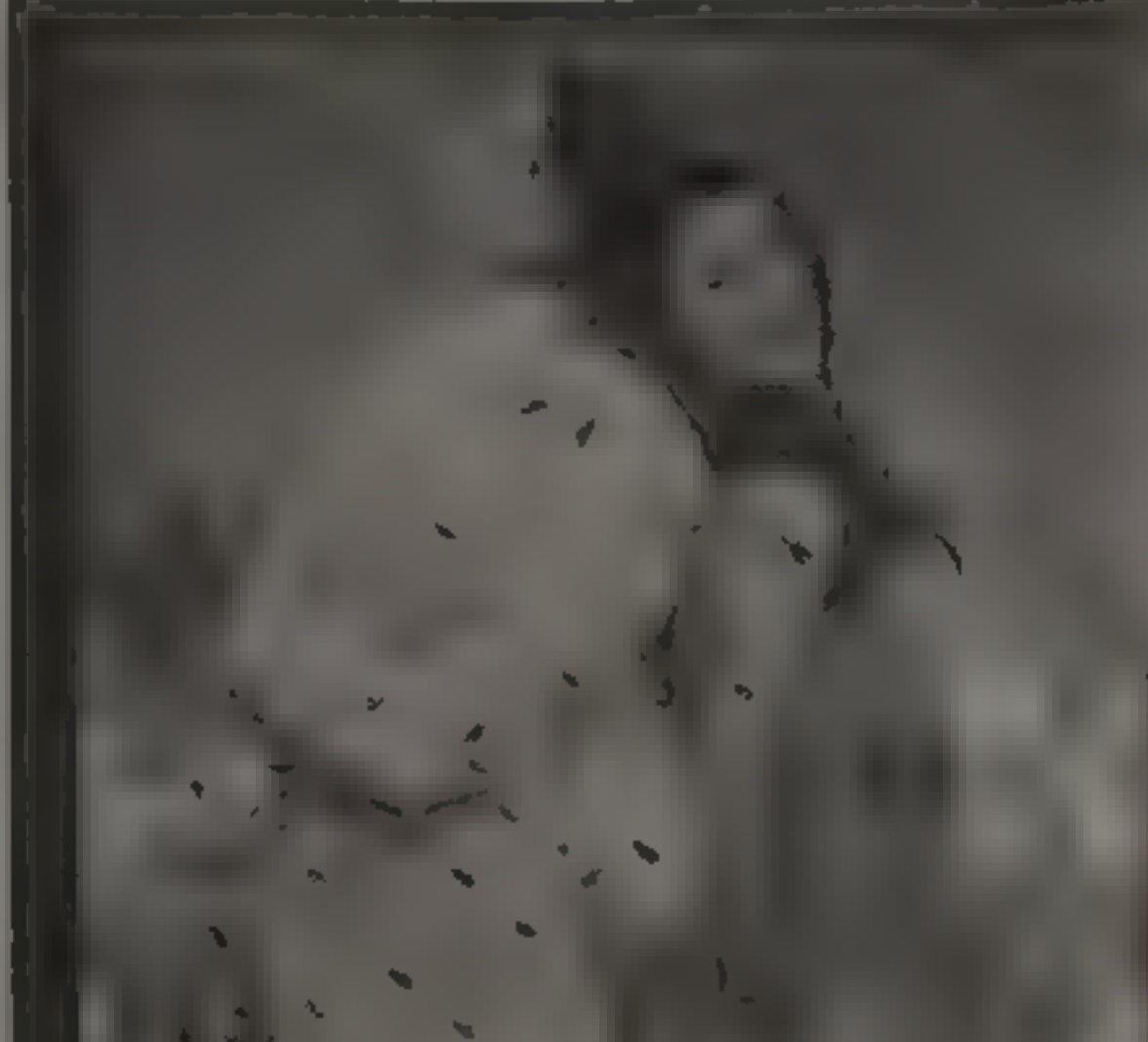
Sat & Sun Matinee 3:30 pm

•PG• (mature content, not recommended for young children)

PRINCESS

THEATRE

10337 - Whyte Ave. - 433-0726



PRIDE & PREJUDICE

•PG•

FILMLISTINGS

Screenings for Friday, March 11 to Saturday, March 12

Screening times are subject to change at any time. Please contact theatre for confirmation.

CARNEAU
8712 109 St. 433-9728

BORN INTO BROTHELS 14A
Gory violence throughout.

PRINCESS
10537 82 Ave. 433-0728

THE SEA INSIDE PG
Coarse language. Daily 1:00 3:30 7:00 9:30

THE AVIATOR PG
Gory violence throughout. Not recommended for young children.

BRIDE AND PREJUDICE PG
Comedy. Daily 1:00 3:30 7:00 9:30

METRO CINEMA
101A Ave. Citadel Theatre. 425-9212

PRIMER G
Comedy. Daily 1:00 3:30 7:00 9:30

UNDER TOW 14A
Gory violence throughout.

FANMATED FILMS STC
Part 1. Daily 1:00 3:30 7:00 9:30

ANIMATED FILMS STC
Part 2. Daily 1:00 3:30 7:00 9:30

GRANDIN THEATRE
Grandin Mall, Sir Winston Churchill Ave., St. Albert. 458-9822

HITCH PG
Sexual language. 1:00 3:30 7:10 9:30

THE PACIFIER PG
Comedy. Daily 1:00 3:30 7:10 9:30

BE COOL 14A
Coarse language. Daily 1:00 3:30 7:10 9:30

MAN OF THE HOUSE 14A
Comedy. Daily 1:00 3:30 7:10 9:30

LEDUC CINEMAS
101A Ave. Citadel Theatre. 425-9212

MILLION DOLLAR BABY PG
Mature theme, not recommended for young children.

BE COOL 14A
Coarse language. Daily 7:00 9:30

THE PACIFIER PG
Comedy. Daily 6:50 9:15 Sat Sun 1:15 3:15

ROBOTS 14A
Gory violence throughout. Daily 7:10 9:20

POOH'S HEFFALUMP MOVIE G
Children's. Daily 1:00 3:30 7:00 9:30

WESTMOUNT CENTRE
111 Ave. Groat Rd. 455-9728

THE PACIFIER PG
Comedy. Daily 6:50 9:15 Sat Sun 1:15 3:15

MAN OF THE HOUSE 14A
Comedy. Daily 6:50 9:15 Sat Sun 1:15 3:15

BE COOL 14A
Coarse language. Daily 7:00 9:30

ROBOTS 14A
Gory violence throughout. Daily 7:10 9:20

THE PACIFIER PG
Comedy. Daily 6:50 9:15 Sat Sun 1:15 3:15

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BE COOL 14A
Coarse language. Daily 7:00 9:30

ROBOTS 14A
Gory violence throughout. Daily 7:10 9:20

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MAN OF THE HOUSE 14A
Comedy. Daily 6:50 9:15 Sat Sun 1:15 3:15

BE COOL 14A
Coarse language. Daily 7:00 9:30

ROBOTS 14A
Gory violence throughout. Daily 7:10 9:20

MILLION DOLLAR BABY PG
Mature content, not recommended for young children.

HOTEL RWANDA 14A
Violence. Daily 12:40 3:40 6:40 9:40

CONSTANTINE 14A
Horror violence throughout. Daily 12:50 3:45 6:45 9:25

ROBOTS G
No passes. Daily 12:15 2:35 4:50 7:10 9:30

HOSTAGE 18A
Gory violence. Daily 1:00 3:50 7:00 9:50

CHILDSTAR 14A
Sexual content, coarse language. Daily 1:40 4:30 7:30 10:00

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8882-170 St. 444-1829

THE SPONGEBOB SQUAREPANTS MOVIE G
Fri-Sun 2:30 4:30 6:40 Mon-Thu 4:30 6:40

FAT ALBERT G
Fri-Sun 2:10 4:35 Mon-Thu 4:35

WHITE NOISE PG
May frighten young children, some coarse language. Daily 8:50

OCEAN'S TWELVE PG
Coarse language. Fri-Sun 1:50 4:25 7:10 9:45 Mon-Thu 4:25 7:10 9:45

ASSAULT ON PRECINCT 13 18A
Brutal violence throughout. Daily 6:50 9:20

THE INCREDIBLES G
Fri-Sun 1:35 4:00 6:30 9:00 Mon-Thu 4:00 6:30 9:00

IN GOOD COMPANY PG
Coarse language. Fri-Sun 2:20 4:40 7:05 9:25 Mon-Thu 4:40 7:05 9:25

THE WEDDING DATE 14A
Fri-Sun 2:00 4:20 7:20 9:10 Mon-Thu 4:20 7:20 9:10

SPANGLISH PG
Coarse language, mature theme. Fri-Sun 1:30 4:15 6:55 9:30 Mon-Thu 4:15 6:55 9:30

NATIONAL TREASURE PG
Fri-Sun 1:40 4:10 7:00 9:35 Mon-Thu 4:10 7:00 9:35

CLAREVIEW
4411-170 St. 444-1829

ROBOTS G
No passes. Fri-Sun 1:00 1:30 3:10 4:00 5:25 6:30 7:30 8:45 9:45 Mon-Thu 4:00 5:25 6:30 7:30 8:45 9:45

HOSTAGE 18A
Gory violence. Fri-Sun 1:40 4:10 6:40 9:20 Mon-Thu 4:10 6:40 9:20

THE PACIFIER PG
Fri-Sun 12:50 3:00 5:10 7:20 9:30 Mon-Thu 5:10 7:20 9:30

THE JACKET 14A
Mature theme, disturbing content. Fri-Sun 1:20 3:50 7:40 10:00 Mon-Thu 3:50 7:40 10:00

BE COOL 14A
Coarse language. Fri-Sun 1:10 4:20 7:00 9:40 Mon-Thu 4:20 7:00 9:40

HITCH PG
Sexual language. Fri-Sun 2:10 4:40 7:45 10:10 Mon-Thu 4:40 7:45 10:10

MEET THE FOCKERS 14A
Crude content, sexual language throughout. Daily 5:00 10:05

ARE WE THERE YET? PG
Daily 4:25 9:00

CONSTANTINE 14A
Horror violence throughout. Fri-Sun 1:50 4:30 7:10 9:50 Mon-Thu 4:30 7:10 9:50

MAN OF THE HOUSE 14A
Fri-Sun 2:00 6:50 Mon-Thu 6:50

CURSED 14A
Gory violence throughout. Fri-Sun 2:20 7:50 Mon-Thu 7:50

SOUTH EDMONTON COMMON
1525-99 St. 436-8585

ROBOTS G
No passes. Daily 12:45 1:15 1:45 3:15 3:45 4:15 5:30 6:00 6:45 7:45 9:00 10:00

THE PASSION RECUT 18A
Brutal and gory violence, disturbing content. Daily 12:50 3:50 6:40 9:30

HOSTAGE 18A
Gory violence. Daily 1:40 4:40 7:30 10:15

BE COOL 14A
Coarse language. Fri-Mon Wed-Thu 1:10 4:10 7:00 8:00 9:45 10:45 Tue 4:10 7:00 8:00 9:45 10:45

THE JACKET 14A
Mature theme, disturbing content. Daily 12:40 3:40 6:50 9:50

THE PACIFIER PG
Daily 12:40 1:50 3:20 4:30 5:45 7:15 8:15 9:40 10:40

DANIEL AND THE SUPERDOGS PG
Daily 2:10

HITCH PG
Sexual language. Daily 1:30 4:20 7:20 10:15

MEET THE FOCKERS 14A
Crude content, sexual language throughout. Fri-Sun Tue Thu 4:50 7:40 10:20 Mon Wed 10:20

HOTEL RWANDA 14A
Violence. Daily 12:30 3:10 6:30 9:20

SEAWAYS 18A
Sexual content. Daily 4:00 7:10 10:10

MILLION DOLLAR BABY PG
Mature content, not recommended for young children. Daily 12:30 3:40 6:50 9:50

BECAUSE OF WINN-DIXIE G
Daily 1:20

BRIDE AND PREJUDICE PG
Daily 1:00 3:30 6:30 9:10

CONSTANTINE 14A
Horror, violence throughout. Daily 2:00 5:00 7:50 10:45

GALAXY CINEMAS @ SHERWOOD PARK
1180 Sherwood Dr. 463-5481

ROBOTS G
No passes. Fri 3:30 4:20 6:40 7:30 9:00 9:45 Sat-Sun 12:00 1:00 2:10 3:30 4:20 6:40 7:30 9:00 9:45 Mon-Thu 6:40 7:30 9:00 9:45

HOSTAGE 18A
Gory violence. Fri 4:00 7:15 10:00 Sat-Sun 1:10 4:00 7:15 10:00 Mon-Thu 7:15 10:00

BE COOL 14A
Coarse language. Fri 3:10 7:10 9:50 Sat-Sun 12:20 3:10 7:10 9:50 Mon-Thu 7:10 9:50

THE PACIFIER PG
Fri 4:30 7:00 9:10 Sat-Sun 12:10 2:20 4:30 7:00 9:10 Mon-Thu 7:00 9:10

THE JACKET 14A
Mature theme, disturbing content. Daily 7:20 10:00

DANIEL AND THE SUPERDOGS PG
Fri 3:50 Sat-Sun 1:20 3:50

HITCH PG
Sexual language. Fri 3:20 6:50 9:40 Sat-Sun 12:40 3:20 6:50 9:40 Mon-Thu 6:50 9:40

MILLION DOLLAR BABY PG
Mature content, not recommended for young children. Daily 6:30 9:20

CONSTANTINE 14A
Horror violence throughout. Fri 3:40 6:45 9:30 Sat-Sun 12:50 3:40 6:45 9:30 Mon-Thu 6:45 9:30

BECAUSE OF WINN-DIXIE G
Fri 4:10 Sat-Sun 1:30 4:10

MAN OF THE HOUSE 14A
Fri 3:00 7:40 Sat-Sun 12:30 3:00 7:40 Mon-Thu 7:40

CURSED 14A
Gory violence throughout. Daily 10:10

NORTH EDMONTON CINEMAS
11801-107 Ave. 463-5481

ROBOTS G
No passes. Fri-Mon Wed-Thu 12:10 1:00 2:20 3:15 4:40 5:30 7:00 7:50 9:15 10:00 Tue 12:10 2:20 3:15 4:40 5:30 7:00 7:50 9:15 10:00

HOSTAGE 18A
Gory violence. Daily 1:45 4:30 7:30 10:10

THE PASSION RECUT 18A
Brutal and gory violence, disturbing content. Daily 1:20 4:00 6:45 9:30

BE COOL 14A
Coarse language. Fri-Tue Thu 1:40 3:30 4:20 6:40 7:40 9:20 10:20 Wed 1:40 3:30 4:20 6:40 9:20 10:20

THE PACIFIER PG
Daily 12:30 2:45 5:10 7:25 9:45

THE JACKET 14A
Mature theme, disturbing content. Daily 5:20 7:55 10:25

DANIEL AND THE SUPERDOGS PG
Daily 12:50

HITCH PG
Sexual language. Daily 1:30 4:10 7:10 9:55

POOH'S HEFFALUMP MOVIE G
Daily 12:15

THE AVIATOR PG
Mature content, not recommended for young children. Daily 4:50 8:30

RACING STRIPES G
Daily 12:20 2:30

SEAWAYS 18A
Sexual content. Daily 1:50 4:25 7:20 10:05

MILLION DOLLAR BABY PG
Mature content, not recommended for young children. Daily 12:40 3:40 6:50 9:50

CONSTANTINE 14A
Horror violence throughout. Daily 2:10 5:00 7:45 10:30

BECAUSE OF WINN-DIXIE G
Daily 1:10 3:50

MAN OF THE HOUSE 14A
Daily 2:00

CURSED 14A
Gory violence throughout. Fri-Tue Thu 8:00 10:15 Wed 10:15

FAMOUS PLAYERS
2950 Calgary Trail. 436-5977

GATEWAY 8
2950 Calgary Trail. 436-5977

CINEMA CITY 12
130 Ave. 50th Street. 472-9779

A SERIES OF UNFORTUNATE EVENTS PG
Fri Sat Sun 1:05 3:50 7:10 9:45 Mon Tue Wed Thu 7:10 9:45

THE AVIATOR PG
Mature content, not recommended for young children. Fri Sat Sun 12:40 4:20 8:30 Mon Tue Wed Thu 8:30

COACH CARTER PG
Coarse language. Fri Sat 12:30 3:30 6:50 9:40 Sun 12:30 6:50 9:40 Mon Tue Wed Thu 6:50 9:40

FINDING NEVERLAND G
Fri Sat Sun 1:20 4:10 7:05 9:50 Mon Tue Wed Thu 7:05 9:50

POOH'S HEFFALUMP MOVIE G
Fri Sat Sun 1:00 2:45 4:30 7:20 Mon Tue Wed Thu 7:20

THE PHANTOM OF THE OPERA PG
May frighten young children. 6:40 9:35

HARRY'S FORTY PG
Fri Sat Sun 1:15 3:45

CURSED 14A
Gory violence throughout. 9:55

BEING JULIA PG
Sexual content. Fri Sat Sun 12:50 3:25 6:30 Mon Tue Wed Thu 6:30

ARE WE THERE YET? PG
Fri Sat Sun 1:25 4:00 7:00 9:25 Mon Tue Wed Thu 7:00 9:25

SILVERCITY WEST BRIGHTON MALL
1000 West 10th St. 463-5481

ROBOTS G
No passes. 12:00 12:30 1:00 2:20 2:50 3:45 4:40 5:10 6:30 7:00 7:30 9:20 9:50 Famous Babes Wed 10m

HOSTAGE 18A
Gory violence. 1:20 4:20 7:40 10:30

HITCH PG
Sexual language. 12:50 3:40 7:15 10:00

MILLION DOLLAR BABY PG
Mature content, not recommended for young children. 12:40 3:30 6:40 9:45

MEET THE FOCKERS 14A
Crude content, sexual language throughout. 6:50 9:30

THE AVIATOR PG
Mature content, not recommended for young children. 4:30 8:30

ARE WE THERE YET? PG
1:50

POOH'S HEFFALUMP MOVIE G
12:15 2:00 4:00

CONSTANTINE 14A
Horror violence throughout. 12:45 3:35 6:45 10:10

SON OF THE MASK PG
Crude content, cartoon violence throughout. Fri Sat Sun Mon Tue Wed 1:40 4:25

MAN OF THE HOUSE 14A
9:00

CURSED 14A
Gory violence throughout. Fri Sat Sun Mon Tue Thu 7:45 10:20 Wed 10:20

THE PACIFIER PG
1:30 4:15 7:10 9:40

BE COOL 14A
Coarse language. Fri Sat Sun Tue Wed Thu 1:10 4:10 7:20 10:15 Mon 1:10 4:10 7:00 10:15 Famous Babes Couples Night. Mon 7pm

THE JACKET 14A
Mature theme, disturbing content. 4:05 7:05 9:55

DANIEL AND THE SUPERDOGS PG
1:15

WESTMOUNT CENTRE
111 Ave. Groat Rd. 455-9728

BE COOL 14A
Coarse language. Fri Sat Sun 1:15 4:00 7:10 10:00 Mon Tue Wed Thu 7:10 10:00

HITCH PG
Sexual language. Fri Sat Sun 1:30 4:10 7:20 10:10 Mon Tue Wed Thu 7:20 10:10

MILLION DOLLAR BABY PG
Mature theme, not recommended for young children. Fri Sat Sun 1:15 4:00 7:10 10:00 Mon Tue Wed Thu 7:20 10:10

ROBOTS G
No passes. Fri Sat Sun 1:05 3:50 7:10 9:45 Mon Tue Wed Thu 7:10 9:45

CINEMA CITY 12
130 Ave. 50th Street. 472-9779

NATIONAL TREASURE PG
Cinema City 12: Sat-Sun 11:45 Daily 1:30 4:20 7:10 9:45 Fri Sat late show 11:35

THE WEDDING DATE 14A
Cinema City 12: Sat-Sun 11:00 Daily 1:05 3:05 5:05 7:15 9:20 Fri Sat late show 11:35

SPANGLISH PG
Coarse language, mature theme. Cinema City 12: Sat-Sun 11:00 Daily 1:40 4:15 6:55 9:40 Fri Sat late show 11:35

ASSAULT ON PRECINCT 13 18A
Brutal violence throughout. Cinema City 12: Sat-Sun 11:45 Daily

Be Sproule

John Sproule catches the flu—and a bad case of liberal guilt—in *The Fever*

BY PAUL MATWYCHUK

When I meet up with actor John Sproule to talk to him about his performance in Shadow Theatre's new production of Wallace Shawn's *The Fever*, he's still trying to shake a terrible case of the flu—every five minutes or so, he coughs violently and needs a few seconds to recover before he can finish his sentence. Sproule is one of those actors who, no matter what his latest project might be, is always bursting with enthusiasm about it, and I barely even need to ask him any questions at all to get him talking about Shawn's morally challenging play, its provocative themes and the challenge of doing his very first one-man show. In fact, what with all of Sproule's coughing and sneezing and his lengthy, free-ranging, monologue-like answers to my questions, I kind of feel like I've seen the play already. "I have the exact same symptoms as the character does," Sproule laughs. "It's like fate!"

In *The Fever*, Sproule plays a highly cultured Westerner—someone much like Wallace Shawn himself, a man born into privilege and wealth, a connoisseur of fine food and an appreciator of high culture who nevertheless thinks of himself as a "good liberal," sensitive to the plight of the urban poor and the even greater misery of the starving masses of the Third World. But as he lies, deathly ill, alone in a strange hotel room, pondering his life, the morality of his existence (and, by extension, that of everyone in the audience) begins to seem more and more unconscionable.

"The play is sort of about someone being forced to open up and read the book of their life," Sproule says. "We could probably take all our thoughts and feelings and our wonderful beliefs about the world and write a pretty extensive book about all that. But the book of our actual behaviour, our actual actions, would be much smaller, and the play suggests that we should perhaps look at that instead. I think



Shawn puts the bullseye on how we like to say, 'Isn't it horrible what's happening in such-and-such a country' as we sit back and drink our lattes and wear our Nike shoes. And maybe there's a sense in which we have to shut those contradictions out of our minds, because if we didn't, we'd go crazy."

HERE'S HOW Sproule's character expresses the dilemma: "A beggar can be beautiful. A beggar can have beautiful lips, beautiful eyes.... You

PREVIEW **THEATRE**

think you like her—you're drawn to her. Yes, you think, there's money in your purse—you'll give her some of it. And a voice says, 'Why not all of it? Why not give her all that you have?' Be careful—that's a question that could poison your life. If you hear that question, it means you're sick. You've had a breakdown." And then, of course, the character offers a flurry of familiar rationalizations for holding onto his money for himself. After all, he earned it! He worked hard for that money! And he likes his comfortable life! In fact, he eventually realizes, he'll fight tooth and nail to preserve it.

"I remember a couple of days after the tsunami happened," Sproule says, "there was this picture on the front page of the *Globe and Mail*. In the background, there were all these people who were trying to put together the ruins of their torn-apart village. And in the front of the photograph, there were these two tourists who had dragged their deckchairs over the debris and onto the sand so they could do some sunbathing. People ask me what the

play's about, and I always say it's sort of about that picture."

THE PLAY WAS FIRST STAGED in 1990—not in a theatre, but in various Manhattan apartments where Shawn himself would perform it to invited theatregoers, maybe one or two dozen at a time. It was eventually transferred to a conventional theatre, and despite often hostile reviews, it has emerged as perhaps Shawn's most popular play; it's frequently revived and was recently adapted into a feature film starring Vanessa Redgrave as Shawn's feverish protagonist. (The bizarre cast also includes Michael Moore in his first dramatic role as a cynical journalist and Angelina Jolie as an angry revolutionary.)

It's hard to imagine *The Fever* working quite as effectively as a movie, though; so much of its impact depends on you sitting there in the theatre and listening to this live human being gently dismantle your entire complacent worldview. "Much of the drama takes place in the audience," Sproule says. "I've been wanting to challenge myself as a performer like this for a while, just in terms of immersing myself in a piece that doesn't force me worry so much about 'Am I being entertaining now?' I think the star of the show is Wallace Shawn's play, and my job is simply to make people hear it, to get them to go on this journey through his head.... And the stage is one of the few places where that kind of psychological journey is possible." ☐

THE FEVER

Directed by Amy DeFelice • Written by Wallace Shawn • Starring John Sproule • Varscona Theatre • Mar 10-20 • 434-5564

Longneck bud

Mark Haroun hopes *A Giraffe in Paris* will give kids an enchanting introduction to live theatre

BY DAVID BERRY

Playwright Mark Haroun sips his coffee and furrows his brow a little bit in thought. He puts the cup down gingerly before he responds.

"I would say that I don't think kids are often given enough credit in terms of plays, and I think that they can deal with complex themes." His eyes brighten up and he becomes a bit more excited. "Probably not the same types of things that adults deal with, but still... the thing about having a moral at the end of the play—*A Giraffe in Paris* doesn't have a moral at the end. They're not going to go away with 'Look both ways before you cross the street, kids.' It's not that kind of play, and I don't really want it to be."

Haroun is sitting in the Citadel's café discussing his newest work, *A Giraffe in Paris*, a children's play which will soon receive its world premiere this week in the very same building. The play, based on the true story of a giraffe given to the King of France as a gift from the King of Egypt in 1827, follows the adventures of Egyptian prince Amen-Ra and Zarafa the giraffe as they make the trek from the Nile River all the way to Paris, encountering a host of troubles along the way.

Haroun, a recent U of A grad, is more excited about the chance to influence what might be a child's first experience at the theatre than the actual story, though. "I remember the first play I saw was *Jacob Two-Two and the Dinosaur* here at the Citadel," says Haroun as he looks up at the cavernous ceiling. "You start somewhere, and as you get older, it just affects what you experience in terms of literature and in terms of what you go see. This may be the first time that those kids are seeing live theatre, and I think that's impor-

tant, because it's going to colour the way that they see theatre and stuff for the rest of their lives. It certainly did for me."

Though he never set out to write a children's play—"It wasn't really 'I want to write a play for kids,' but more 'This story is going to be great for kids,'" he says more sheepishly than he needs to—Haroun ought to know a little bit about what youth gets out of theatre. In addition to administering the Citadel's Student Club and helping with this year's Teens at the Turn festival, Haroun spends his summers running workshops for young adults as part of the Alberta Writers Guild's YouthWrite program.

ALL THIS WORK helps him get into a more childlike state of mind for his writing, and hopefully will help him communicate his love of the theatre to *Giraffe's* young audiences. "It's definitely got an imaginative element," he says. "You get to play, I think, when you write a show for kids. The play focuses on the magical nature of the story, but I also think that theatre is very magical, and if I can bring kids into a theatre and show them the incredible things that you can do, I think that's kind of cool."

Part of that magic will come in the form of the giraffe; rather than simply have someone walk around in a giraffe costume, the play will feature a (likely slightly nervous) actor moving about the stage on stilts. According to Haroun, it's all part of enhancing the experience for the kids. "They have these great giraffes at the Calgary Zoo," he says, "and they're just spectacular, beautiful animals. Just seeing them made me more excited about the play, because it made me understand how, at that time, in 1827 in France, just to see a giraffe—your jaw would just drop. And I hope—although it's not a real giraffe, obviously—that the kids have that kind of sense of excitement and wonder when they see it." ☐

A GIRAFFE IN PARIS

Directed by Tracy Carroll • Written by Mark Haroun • Starring Chris Bullough, Annie Dugan, Cathleen Rootsart and Farren Timoteo • Rice Theatre, The Citadel • To Mar 20 • 425-1820



Tensions' headaches

Beating his latest piece was a slow but fruitful process for Paul-André Fortier

JOSEF BRAUN

Working with choreographer/dancer and Fortier Danse Création artistic director, you get the impression the guy is anything but a Buddha head, a coolly modulated voice. He exudes patience, reflection and articulation, he's generous in his responses yet they come in an impressively orderly fashion while still being unrehearsed. Fortier sounds

exactly how you'd want to sound once you're in your late 30s.

Fortier is creating strikingly original work. The subject of this work is the body, shocking or, as Fortier describes it, rude. "I've been working with showing the bad side of a human being," he says.

Fortier's *Tensions* had its genesis in Edmonton in 2000, the result of a six-week choreographic residency funded by Brian Webb Dance Company. Fortier began that initial process with only a few preliminary notions of what he was interested in: he wanted to dance with Robert Meilleur; he wanted to work with video for the first time in his career. But aside from such dictates, *Tensions* found life through a process as rigorously slow as it was very slow and careful. Essential to Fortier that he's able to get into his unconscious in an unhurried environment; thus, the residency was the beginning of a much longer journey. "Time is a key element in this process," Fortier tells me. "It's about how the time takes to the body, how the body takes to the time. In my mind, time to think, to resist, not act too fast."

Upon returning to Montreal, Fortier constructed Meilleur's part solo and it went from being one of a duet to being a solo. He choreographed his own work and decided that the work would be performed part by one another. From there, the work grew and *Tensions* became increasingly about people in the proximity who are in contact. A world of dance to inhabit, but it necessarily emerged from the

For all his openness to possibility, Fortier's late adoption of video (a medium that has become almost ubiquitous in contemporary dance) with some very firm convictions. He describes Masbourian's video as very abstract, just a light moving, amplifying the passage of time. It's a

bold contrast to the dominant approach to multimedia collaborations. "I didn't want the video to show or repeat what was happening onstage," Fortier explains. "We're seeing so much dance with video where you get a close-up of the arm or the back or the shoulder of the dancer onstage. It's used as a tool to show details of what's going on, and I'm not interested in that at all. I don't want the elements to be redundant."

THE VIDEO IN *TENSIONS* is projected on a giant wall which the dancers' shadows occasionally intrude upon, just one of the ways in which the two solos interact in the same space. I ask Fortier if these twin solos create an echo, if the ages of the respective dancers (Meilleur's a good 25 years Fortier's junior) allude to a similar

chronology being captured in two separate moments. Fortier, who's fond

of multiple interpretations, concedes that this could be the case. "It could be two sides of the same person," he says, "or a person at two stages of his life. It could be two totally different people. In any case, these people don't meet. You feel that they are attuned, that they share information, but they have very individual ways of dealing with what surrounds them. It's only at the end, in a very short epilogue, that they finally get in touch with each other."

But the end of the dance is not quite the end of the work, Fortier states emphatically—that comes from the audience. "I like to leave room for the spectator," he elaborates. "I really enjoy it when the spectator starts to build his own story or give meaning to what he experiences. If you try stimulating his imagination, have him project himself into what he's seeing, there's room for him to invest. This is how the spectator becomes a creator: he's building on your vision." ☐

TENSIONS

Choreographed by Paul-André Fortier • Performed by Paul-André Fortier and Robert Meilleur • John L. Haar Theatre (10045-156 St) • Fri-Sat, Mar 11-12 • 420-1757



Tied up in Gnawts

Kelly McCray's extraordinarily suggestive images tackle sexuality's mysteries head-on

BY AGNIESZKA MATEJKO

It's hard to go anywhere in this city without somebody trying to sell you sex. I don't mean that Edmonton has suddenly been overrun with male streetwalkers accosting hapless women around every corner. It's just that I can't open a magazine or even stand at a bus stop without staring into the face of some sex-crazed, anorexic teenager insisting that I too can look seductively bulimic if only I buy Calvin Klein underwear.

But if sex is rampant on every street corner, it's strangely absent in galleries. Are artists put off by the trivialized portrayal of sex in the media? Is it just not considered a serious enough theme? That's not to say that no shows in Edmonton ever deal with the topic, but mature shows that sensitively explore sexual relationships are rare. That's why I became so curious when an invitation to view "the *Gnawts* project" by Toronto-based artist Kelly McCray arrived in my mailbox. As I examined the invitation's enigmatic image of a nude male figure emerging from an ominous background filled with shadows, it looked like an interesting show on the topic of sexuality had arrived.

Too often the shows I most look forward to wind up disappointing me, but such was not the case with *Gnawts*. McCray's technique alone evokes sensuality: subtle pixelation combined with a handmade feel of ink soaked into watercolour paper gives these prints a strangely timeless quality, like Rembrandt gone digital. The naked figure that emerges out of the darkness of black ink has the same timeless feel; the man's features are obscured, so the figure seems to belong to some long-forgotten collective dream. The man is a strong, handsome, energetic, fully naked, fully vulnerable male. (I use the word "naked" judiciously. This male figure is not nude; nudity in art is commonplace and comfortable. But to be "naked," as this man is, is to be vulnerable, exposed to exploitation, violence and sexuality.) Somewhere out of the depths of the darkness another man emerges. We only see fragments of the white cuffs of his stiffly ironed

shirt and the black, probably pin-striped suit. He reaches towards the naked man in a gesture of.... Well, that's a question each viewer must answer for themselves. His gestures are either menacing, violent, erotic, playful or tender, and which adjective we choose tells us something about ourselves and our own relationships.

And yes, as far as I am concerned this show is about *all* relationships,

REVUE VISUAL ARTS

not just gay ones. I'm not sure if there's much of a difference in the first place, but certainly in these prints, the mythical quality of the images catapults them out of the socially contrived queer ghetto and takes them straight (pun intended) into the heterosexual realm. McCray's art is concerned with the

ambiguity of relationships; attraction mixed with repulsion, playful intimacy bound by power and the overwhelming inevitability of it all. Perhaps the prints tell us about the only truth I know about sexual relationships—that the only way to understand them is to see them through dreams where joy and pain and love and hate no longer stand as contradictions.

At the end of McCray's row of photographic prints is a video of the artist and his longtime partner. It was from this video that the digital images were extracted. The video is perhaps the only weakness in the show—it's a bit like watching a dim and dreamy theatrical performance only to have someone suddenly turn on all the lights. The video shows the faces and all the intimate details of the images with a fluorescent-light clarity. The dressed partner spreads love bites (or, more prosaically, hickies) all over the body of his willing naked partner. The film makes some obvious references to AIDS, but for me the video's thematic explicitness diminishes the imaginative impact of the enigmatic prints.

But in the end, this is a show with tremendous emotional courage. This art does not merely peep through a keyhole into someone's bedroom; it conveys sexual intimacy in a deeper sense that is completely missed by Calvin Klein ads. It takes us down into the dim underworld that is the heart and mind of any sexual relationship. ☐

GNAWTS

By Kelly McCray • SNAP Gallery • To Mar 19

KILL YOUR TELEVISION THEATRE PRESENTS FOOL FOR LOVE BY SAM SHEPARD

starring:

Nathan Cuckow
Daniela Vlaskalic
with Kevin Corey
and Robert Corness as "The Old Man"

MARCH 3-13

Production Designer Raymond Spittal
Stage Manager Gina Moe
Directed by Kevin Sutley

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VUEWEEKLY

Heartbreak motel

Cuckow and Vlaskalic put their emotions through the wringer in *Fool for Love*

By PAUL MATWYCHUK

We're barely five minutes into Kill Your Television's production of Sam Shepard's *Fool for Love* when the first of the play's many emotional breakdowns occurs. We're in a motel room somewhere in the Mojave Desert, where a guy named Eddie (Nathan Cuckow) and a woman named May (Daniela Vlaskalic) are in the middle of the latest in a long series of passionate and acrimonious lovers' reunions—and the sight of Eddie after so much time apart appears to have been potent enough to send May into a psychic shock. At first she just sits silently on the bed, staring nearly catatonically at the walls; then she falls to her knees and hugs Eddie's legs so tightly even he can't pry her off of him; then she starts pounding him with her fists and telling him his fingers smell like pussy. Then comes the big breakdown: when May tells Eddie she

doesn't need him, he says fine and marches out the door—whereupon May throws herself onto the bed and starts sobbing and sobbing and sobbing with such uncontrollable violence you start to worry that Vlaskalic is going to make herself throw up.

In another play, such a display of histrionics might come across as... oh, what's the word I'm looking for? "Excessive"? "Embarrassing"? But in *Fool for Love*, the extreme, almost grotesque emotionality of Vlaskalic's performance is perfectly in scale with

REVUE THEATRE

the mythic qualities of Shepard's writing. Eddie and May might be marginal figures as far as American society is concerned—Eddie is an itinerant Hollywood stuntman while May makes a living as a cook in a roadside diner—but in the world of the play, their emotions are so out-of-control and the history of their relationship is so epic that you get the feeling that if Shepard could have his way, the actors playing Eddie and May would be 10 feet tall.

Instead, Shepard has to settle for clever touches like having the walls and the doors of the set miked so that every time May pounds the wall in anger or Eddie storms out of the

motel and slams the door behind him, the sound reverberates like thunder throughout the theatre. At first I thought this gimmick would get old pretty fast, but it never does—it's as though Eddie and May's psychic energy is so intense that it gets absorbed by whatever building they happen to be in. When Eddie and May kiss at the end of the play, a truck catches on fire in the parking lot outside—and you feel a giddy thrill when you realize that Shepard is asking you to believe that the kiss caused the gas tank to explode.

AT FIRST GLANCE, Eddie seems like a brother to several of the roles Cuckow has tackled in previous Kill Your Television productions such as *SubUrbia* and *This Is Our Youth*, but Eddie has a lot more interesting layers than those guys, who were basically just sullen, abrasive, alpha-male jerks. There's a humorously pathetic dimension to all of Eddie's displays of male prowess—whenever he feels like he's losing ground in his arguments with May, he'll put on his spurs or start ostentatiously cleaning his rifle or grab a lasso and try roping May's bedposts. He's like a 10-year-old running around the house with his toy pistols and a tin sheriff's badge. Cuckow may not have that classic, lean Marlboro

Man appearance of Ed Harris (who originated the role onstage) or Shepard himself (who played it in the 1985 film version), but it seems right that Eddie's cowboy act isn't entirely convincing. He isn't quite a grown man yet; he still hasn't emerged from the shadow of his father.

And I mean that literally: the ghostly figure of Eddie's father (a well-cast Robert Corness) watches the entire play from a rocking chair set up at one side of the stage. Occasionally he interrupts the action to offer his own memories of Eddie and May, but since he also earnestly insists that he's married to Dolly Parton, you sort of have to take his version of events with a grain of salt. Kevin Corey rounds out the cast as Martin, a nice, polite schmuck who's picked the worst night imaginable to take May out to the movies—Corey is very funny as

the only person in the play who seems to belong to the same universe as those of us in the audience. (Has the character we laugh at the most?)

A couple of the later scenes (especially a bit where an ominous, friendly Eddie interrogates Martin while lying on the floor) don't quite have the crackling tension the director Kevin Sutley brings to the opening moments, but *Fool for Love* still captures enough of Shepard's wild, sexy, weirdly funny theatricality to make it worth seeing—and to make you want to avoid motels for the rest of your life. **D**

FOOL FOR LOVE

Directed by Kevin Sutley • Written by Sam Shepard • Starring Nathan Cuckow, Daniela Vlaskalic, Kevin Corey and Robert Corness • The Roxy (10708-12 St) • To Mar 13 • 453-2440/420-1750



free
will
astrology

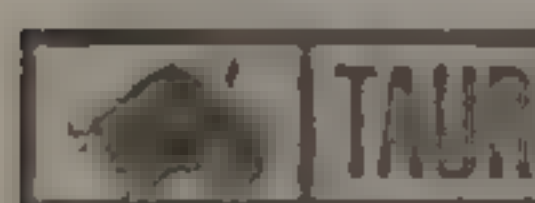
By ROB BREZSNY



ARIES

Mar 21 - Apr 18

Some freaks of nature, like four-leaf clovers, are considered good luck. Others, like six-legged frogs, are omens that something is amiss. Then there are the prodigies that are a little scary because they're so bizarrely extraordinary, even if they're also signs of hope. A few years back, for example, some Native Americans believed the birth of a white buffalo in Wisconsin heralded the healing of Grandmother Earth and the unification of the races. It's quite possible, Aries, that you will soon have brushes with all three types of mutants. To increase the likelihood that you'll escape an encounter with the six-legged frog variety, all you have to do is avoid indulging in negative thoughts about people.



TAURUS

Apr 20 - May 20

One Christmas, I went to a Buddhist retreat centre to hear Hindu prayers sung by world music pioneer Jai Uttal, who was raised in the Jewish faith. The all-embracing spirit of this event is what I urge you to cultivate in the coming days, Taurus. It's time to erase boundaries and bulldoze pigeonholes; to expand your imagination as you welcome in the widest variety of influences you can summon. You're ready to get so far out of the box that you can't even see the box anymore.



GEMINI

May 21 - June 20

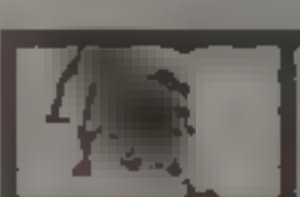
Let's add a new word to your vocabulary: *veraison*. It's used by grape growers to define the explosive ripening their crop undergoes about a month before the harvest. Up to this point, the grapes are small and hard and pale. Then, within a few days, they get softer and sweeter as they darken in color and grow dramatically bigger. Even experienced viticulturalists don't know when exactly *veraison* will occur. It happens fast and without warning. But I can pretty confidently predict that you're about to enjoy the human version of *veraison*, Gemini. Happy ripening season!



CANCER

June 21 - July 22

An intractable dispute between players and owners has caused the National Hockey League to cancel its entire season. Many longtime fans are rethinking their devotion to the sport. "The distressing thing is, my heroes are morons," Vaughn Derderian told the *Detroit Free Press*. "And that's a reflection on me." I bring this to your attention, Cancerian, in the hope it will prod you into taking inventory of your own heroes, teachers and role models. Are they truly serving you? Is it possible they served you at one time but have become nostalgic artifacts of an earlier phase of your development? Could you make them work better for you if you were more analytical about their impact on you? Meditate on questions like these as you consider the possibility that you're ready to go hunting for a fresh batch of inspiring influences.

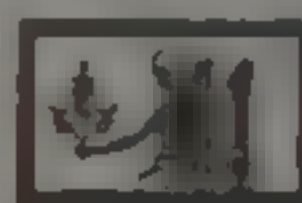


LEO

July 23 - Aug 22

For more than two decades, Peter Jovenal worked as a journalist and cameraman who filmed war-battered hotspots, including Iraq in the Gulf War and Afghanistan during the

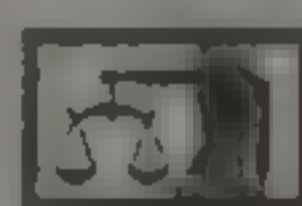
Soviet invasion. Now he's retired from that gig and owns a restaurant in Kabul. He has few regrets, but one came after the fall of the Taliban in 2001. While exploring the organization's deserted safe houses, he happened upon a place where Osama bin Laden and his wife had lived. Among the items the couple left behind was one of her bras. In retrospect Jovenal realized he should have pocketed the exotic piece of lingerie; a tabloid newspaper would have paid him a fortune for it. But because he had spent his entire career dealing with more respectable news media, the idea didn't even occur to him at the time. Remember this tale, Leo. Don't overlook things that could prove valuable even though you wouldn't normally think they were.



VIRGO

Aug 23 - Sept 22

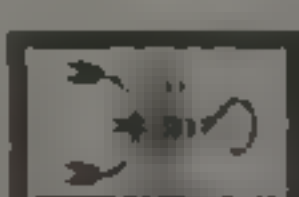
Shortly after the year 1000, Icelandic Vikings made two sojourns in the land that's now called North America. During the second expedition, one of the brave explorers, Gudrid Thorbjarnardottir, gave birth to a son. Snorri Thorfinnsson became the first European born in the New World. I hereby appoint Snorri to be your patron saint in the coming weeks, Virgo. May he inspire you to beget a brainchild as you acclimate yourself to living in a frontier.



LIBRA

Sept 23 - Oct 22

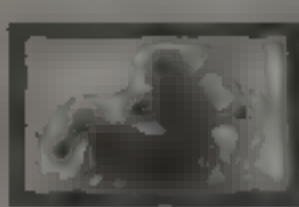
Russian President Vladimir Putin says global warming might be a boon for his country because people "would spend less money on fur coats and other warm things." Similarly, my meteorologist friend Kurt notes that as air pollution has grown worse, sunsets have become more spectacularly beautiful. I like to think that you will find comparable redemption from your recent crises, Libra. In fact, I will make this prediction: the metaphorical version of a toxic spill will somehow lead you to a magical elixir.



SCORPIO

Oct 23 - Nov 21

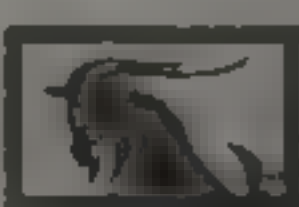
"Many of us don't change until we're in crisis mode," notes psychologist Robert Maurer, "until our mate leaves us or we lose our job. Once that moment comes we look for a big leap to get out of pain." Unfortunately, big leaps under pressure usually don't work. If you really want to change, you have to accomplish it little by little, and it's best to begin long before you're feeling miserable, scared or backed into a corner. I mention this, Scorpio, because it's a perfect time to launch a step-by-step course correction that will ensure you won't get pinched by a predicament in April. Start modifying your behaviour and adjusting your attitude while you're at the top of your game.



SAGITTARIUS

Nov 22 - Dec 21

Your metaphor for the week is a spork, the dining implement that combines the features of a spoon and a fork. It has a rounded basin to hold liquids as well as a few tines on the end to stab solid food. Like the spork, you should be versatile as you gather nourishment for body and soul. On the one hand, you should be willing to make yourself a receptive vessel that can draw sustenance from ephemeral or mercurial stimuli; on the other hand you should be poised to aggressively snag more substantial fare.



CAPRICORN

Dec 22 - Jan 19

Michael Weliky, a professor of brain and cognitive sciences, decided to test the accuracy of the old saw that we only use 10 per cent of our brains. He dreamed up a brilliant experiment that involved 12 ferrets watching the movie *The Matrix*. His research was so convincing that the prestigious journal *Nature* published it. He concluded that we actually use 80 per cent of

our available brainpower, though much of the activity takes place unconsciously. To predict your own efficiency will be even higher in the coming weeks, Capricorn perhaps zooming above the 90 per cent level. It might be time for you to try solving some of your most enduring mysteries. You'll no doubt be able to come up with approaches as innovative as having Terrence watch *The Matrix*.



AQUARIUS

Jan 20 - Feb 18

Be very discriminating about how you give and receive gifts, Aquarius. Unless everyone's motives are clear and impeccable, seeming acts of generosity could get distorted by hidden agendas. Please know that I am I means making a prediction that there's trouble. It's just that you must exercise more than the usual amount of care to ensure that the bestowing of blessings doesn't lead to unintended consequences. Did you hear about the two teenage girls in Colorado who got sued by a neighbour after they brought her a late-night surprise gift of freshly baked cookies?



PISCES

Feb 19 - Mar 20

The hero of Haruki Murakami's surreal novel *Kafka on the Shore* can cause schools of fish to fall like rain from the sky. I predict that you might be able to do the same yourself, Pisces. At least temporarily you have uncanny abilities; I'm tempted to say that you actually possess magical powers. Be careful how you use your wizardry, please. Use it exclusively to perform good works. There's no need to turn your adversities into jack-in-the-boxes if you can simply make them less adversarial. You shouldn't waste your talent on material things like \$20 bills on the sidewalk when you can just as easily manifest an improvement in your working conditions. **D**

theatre notes

By DAVID BERRY

Back of the Jones

King o' Fun • La Cité francophone (8627-9130) • Mar 10-13 • preVUE The Dictionary of Newfoundland English defines "whisgiggin'" as "whispering and giggling in such a way as to annoy, especially old people. Examples: 'Stop that whisgiggin', you'll be crying the once.'" Now, presumably, very few of you were aware the word "whisgiggin'" even exists; fewer likely know that there's even a dictionary devoted entirely to the unique brand of English

spoken in Canada's most unique province. Andy Jones, with his newest one-man show, *King o' Fun*, is here to spread the word about both.

"[The dictionary] was written by three professors from Memorial University," Jones explains in his soft Newfoundland accent. "The main guy was named Richard Storrie. He spent most of his life at the university, and this was one of his major projects, to get this book together. It's a fascinating thing—a very big, very thick book. It's a fascinating book just to sit down and go through, because there are so many words that exist in Newfoundland that don't exist in the rest of the country."

One of those, of course, being "whisgiggin'." In Jones's play—which starts with him being crowned "King o' Fun" by a gaggle of drunken construction workers and follows him on a journey across the western world to find the funniest events ever—"whisgiggin'" refers not just to laughter but to a whole other dimension. "I always refer to [whisgiggin'] as that conspiratorial kind of laughter that children might do when they're at the dinner table, laughing at something when no one else is in on the joke, or if you're in church or something and exploding with laughter, Jones says. "That sort of

snort, chuckle, snort, cough kind of laughter. And so I came up with the idea that at that moment, when you laugh in that way, it's because you realize that everything is just one big joke. And because you realize that, the curtain between the dimensions opens up, and you can easily slip into the Whisgiggin' dimension, but of course your parents always bring you back before you go to far.

"If you're able to do it without any supervision," he continues, his accent getting thicker, "you could actually disappear, and maybe children have disappeared, and we've never heard from them and you forget they were ever born. Not to give the show away, but it turns out that some of those people from the Whisgiggin' dimension are also onstage that night, and they're covering my show."

The other thing onstage with Jones is that big, thick dictionary—even though few people actually believe that such a thing exists. "I have a hard time convincing them that it's a real book," explains Jones. "I used to put a description of it in the program, and I should probably go back to doing that—it's a real, scholarly book, I swear. It's a very well-known book in Newfoundland." ☐



ARTS WEEKLY

For more listings to 426-2889 or e-mail
artists@listings@vuwweekly.com
Friday at 3pm

DANCE

BA DE CAPOEIRA The Capoeira Academy, 40 Jasper Ave (709-3500) • Every Sat (3-4pm) the performance of a Brazilian fusion of martial dance, and music, invented by African slaves
SESSIONS John L. Maar Theatre, Grant MacEwan Centre for the Arts, 10045-156 St (420-1757) • Webb Dance Company presents Fortier production featuring Paul-André Fortier and Meilleur • Mar. 11-12 • \$25 (adult)/\$15 (youth) • Tickets available at TIX on the Square

GALLERIES/MUSEUMS

ART CRAFT COUNCIL GALLERY 10186-106 St (461-4808/5900) • Open Mon-Sat 10am-5pm (closed all hols) • **ALL ABOUT ALBERTA: LAND, HISTORY AND CULTURE** until Apr. 2 • **Gallery**: BODY ORNAMENT WEST jewellery designs by Western Canadian artists until Apr. 2
SHAB STUDIO GALLERY 3 Fl, 10217-106 St (432-423-2966) • Open: Thu 5-8pm or by appointment • **BEYOND OLYMPIA** Artworks of the form • Until Mar. 31
ARTS VISUELS DE L'ALBERTA 9103-461-3427 • **INSPIRATION**: Artworks by Walmough, Eva Hontela, Keith Nolan, Gregoire and Aspen Mane Zettel • Until Mar. 31
ART GALLERY 2 St Winston (422-6223) • Open Tue-Wed and Fri 5pm; Thu 10:30am-8pm; Sat, Sun 11am-5pm • **FROM NEAR AND FAR**: that explore Canada as a multicultural country May 23 • **BETWEEN BORDERS**: Until May 23 • **REVEALING HIDDEN TREASURES**: Until May 23 • **REBUILDING THE WORLD**: Artists interpret architecture; until May 8 • **19TH FRENCH REALIST MASTERWORKS FROM CANADA** GALLERY OF CANADA; Mar. 12-May 12 • **DAY SATURDAY**: Sat, Mar. 12 • **Tour (2pm)**: Tour Masterworks of 19th French Realism from the National Gallery of Canada with John Collins; Sat, Mar. 12 • **Tours (1pm and 3pm)**: Tour Revealing Treasures Your Favourite and Rarely Seen from the EAG Vaults; with Janzen; and **Revealing the World Sat, Mar. 12** • **Make It Take** (1-4pm): Project with Davey Thompson; Sat, Mar. 12 • **Kids Draw Architecture**: A Place of Architecture with M.A.D.E. Members; Sat, Mar. 12 • **Visit with Artists**: Lecture Theatre; Society of Artists featuring lecture by Ilda Mar. 10 (7pm); free • **Kitchen** OBSERVANCES: PAINTINGS OF REILLANCE CAMERAS: By David Janzen; until Mar. 20 • **Children's Gallery: SPELLBOUND**: until Mar. 20 • \$9 (adult)/\$6 (student/senior)/\$3 (child 6-12)/free (member/child 5 and under)
ART DESIGN STUDIO 12419 Stony Plain (422-1122) • Open Tue by appt. only, Wed-Fri 10am-4pm, Sat 10am-4pm, closed long week-ends • **Artists**: Rotating show of artists • Opening

St, 89 Ave, U of A Campus (492-2081) • Open Tue-Fri 10am-5pm; Sat 2-5pm • **THE ALCUIN AWARDS FOR EXCELLENCE IN BOOK DESIGN IN CANADA, 2004** and **THE ASSOCIATION OF AMERICAN UNIVERSITY PRESSES BOOK JACKET AND JOURNAL SHOW, 2004** • Until Mar. 12

FORT DOOR 10308-81 Ave (432-7535) • Open: Mon-Wed, Sat 10am-6pm, Thu-Fri 10am-9pm, Sun 12-5pm • Open Mon-Wed, Sat 10-6, Thu, Fri 10-9, Sun 12-5 • Chukchi Siberian Eskimo scrimshaw, walrus tusk carvings by Telotylna. Canbou tufting by J. Wetasticot • Through March

FRINGE GALLERY Bsm 10516 Whyte Ave (432-0240) • Open: Mon-Sat 9:30-6pm • **METAMORPHOSIS**: Featuring artists from Harcourt House Art Centre • Until Mar. 31

HARCOURT HOUSE 10215-112 St (426-4180) • Open Mon-Fri 10am-5pm; Sat 12-4pm • **ECHO SENSE**: Installation by Lynda Cronin; until Mar. 12 • **CHAIN MAKING**: Installation by Suzanne Caines; Mar. 17-Apr. 16; opening reception: Thu, Mar. 17 (7-10pm) • **Front Room: IF THIS MOUTH COULD TALK**: Paintings by Cynthia Gardiner; until Mar. 12 • **GAME PLAN**: Paintings by Kim Sala; Mar. 17-Apr. 16; opening reception: Thu, Mar. 17 (7-10pm)

JASPER MUSEUM 400 Pyramid Lake Rd, Jasper (780-852-3013) • Open Thu-Sun 10am-5pm • **MOUNTAINS UNLIMITED**: Landscape paintings by Linda Wadley; until Mar. 13 • **AN ARTIST'S JOURNEY**: Acrylic paintings by Enk Visser; Mar. 18-Apr. 3; opening gala: Mar. 18 (7-10pm)

JOHNSON GALLERY 7711-85 St (465-6171) • Open Mon-Fri 9am-5:30pm, Sat 10am-5pm • Artworks by Yardley Jones, Linda Nelson, Meta Ranger, Al Roberge, Andrew Besse, Jim Painter, Jack Ellis, George Toczak. Pottery by Noburo Kubo • Through March

JOHNSON GALLERY 11817-80 St (479-8424) • Open Mon-Fri 9:30am-5:30pm; Sat 9:30am-4pm • Artworks by Glenda Beaver, Thelma Manary, Myles MacDonald, Myrna Wilkinson, Wendy Risdale, Jim Painter, and African masks • Through March

LANDO GALLERY 11130-105 Ave (990-1161) • Open: Mon-Fri 10am-5:30pm; Sat 10am-4:30pm • **INTRODUCTION**: Paintings by Orhan Coplu • **POETRY**: Paintings by Ruby Mah • **IMAGES**: Photographs by Richard Wear • Until Mar. 26

LATITUDE 53 10248-106 St (423-5353) • **FLOW-CHART**: Installation/video performance work by Tim Dallett • Until Mar. 26 • Live performances broadcast to Latitude 53's parking lot: Mar. 10 (11pm), Mar. 11 (11pm), Mar. 12 (11pm) • Artist talk and reception: Sat, Mar. 12 (7pm)

McMULLEN GALLERY U of A Hospital, 8440-112 St (407-1512) • Open Mon-Fri 10am-8pm; Sat-Sun 1-8pm • **LIGHTNESS OF BEING**: Artworks by members of the Sculptors' Association of Alberta • Until May 1

MCPAG MULTICULTURAL PUBLIC ART GALLERY 5411-51 St, Stony Plain (963-2777) • Open: Mon-Sat 10am-4pm Sun 10am-6:30pm • Still life paintings by Robert Nichols and wall sculptures by Pierre Olberg • Until Apr. 5 • Opening reception: Sun, Mar. 20 (1-3:30pm)

MULTICULTURAL HERITAGE CENTRE Dining Room Gallery, 5411-51 St, Stony Plain (963-2777) • Parkland photographs by Conny Schuster • Until Mar. 24

MUSÉE HÉRITAGE MUSEUM 5 St. Anne Street, St. Albert (459-1528) • Open Mon-Sat 10am-

5pm; Sun 1-5pm • **SEAMS LIKE OLDE TYMES**: Heritage quilts from across Canada • Mar. 10-Apr. 30 • Opening reception: Thu, Mar. 10 (7pm)

MUTTART CONSERVATORY 9626-96A St (496-2925) • **CLASSICAL GLIMPSES**: Display of spring flowering bulbs in the Show Pyramid; Mar. 12-Apr. 3 • **Tulip Festival**: Mar. 19-20 (1-4pm) • Creating Terrariums for Small Animals: Tue, Mar. 15 (7-9pm); \$15 (adult), pre-register • Orchid Care 101: Wed, Mar. 16 (7-9pm); \$25 (adult), pre-register

NINA HAGGERTY CENTRE FOR THE ARTS Stollery Gallery, 9702-111 Ave (474-7611) • Open Mon-Thu 9:30-3:30, Mon-Tue 6-8pm • **COME WHAT MAY**: New artworks by Nina Haggerty's studio artists; until Mar. 10 • **THE PATH OF PROMISE**: a photo exhibition of the Tibetan Nuns Project; Mar. 10-Apr. 7

PROFILES PUBLIC ART GALLERY 19 Perron Street, St. Albert (460-4310) • Open Tue-Fri 12-5pm; Sat 2-6pm • **HIDDEN TALENTS V**: Artworks by students curated by Diane Gwilliam; Mar. 17-Apr. 1 • Opening reception: Thu, Mar. 17 (7-9pm)

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave (453-9100) • Open Mon-Sun 9am-5pm • **A CENTURY PAST: REFINED LIVING IN THE NEW ALBERTA**: Until Sept. 30 • **SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY**: Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more Permanent exhibit • **FACES OF SALT**: Until May 14 • **EDMONTON GRADS**: Until May 1 • **RACK HOME 2005**: Photography by Karen Brownlee; until Apr. 3 • **The Natural History Gallery**: • **BUG ROOM**: Live invertebrate display. Permanent exhibit • **THE BIRD GALLERY**: Mounted birds. Permanent exhibit • **TREASURES OF THE EARTH**: Geology collection. Permanent exhibit • **WILD ALBERTA GALLERY**: Permanent exhibit • **Wild Alberta** every weekend. Presentations start at 1pm and 2pm • Admission is half price Sat and Sun (9-11am) • **Terrace: BIG THINGS 3**: Large-scale sculpture; until Sept. 13 • **NORTH EDMONTON SCULPTURE WORKSHOP**: Ryan McCourt, Mark Bellows, Andrew French, Peter Hide, Ken Macklin and Royden Mills increase awareness and appreciation of local contemporary sculpture; until Mar. 29

ROWLES AND COMPANY GALLERY 10130-103 St (426-4035) • Open Mon-Fri 9am-5pm, Sat 12-5pm • Watercolours by Frances Alty-Arscott, Jeanne Findlay, Sigrid Behrens; oils by Audrey Pfannmuller, George Schwindt, Bruce Thompson; acrylics by Steve Mitts, Elaine Tweedy, Angela Grootelaar; sculpture by Rogelio Menz; blown glass by Darren Petersen, Susan Gottselig, Mark Gibeau • **Westin Hotel (Lobby)**: Oils by Nel Kwiatkowska; (Pradera Room): Oils by Audrey Pfannmuller

SCOTT GALLERY 10411-124 St (488-3619) • Open Tue-Sat 10am-5pm • **EASTERN LANDSCAPES**: Landscape and portrait paintings by Leslie Poole • Until Mar. 22

SNAP GALLERY 10309-97 St (423-1492) • Open Tue-Sat (12-5pm) • **GNAWTS**: Video and print Installation by Kelly McCray; until Mar. 19

STUDIO GALLERY 143 Grandin Park Plaza, St. Albert (460-5990) • **INTERPRETATIONS OF TEXTURE**: Artworks by gallery artists • Until Apr. 30

VAAA GALLERY 3rd Fl, Harcourt House, 10215-112 St (421-1731) • **MUSES**: Fibre artworks by Ilse Anysas-Salkauskas, Liv Pedersen, and Pat Strakowski; until Mar. 12 • **JOURNEYS**: Featuring fibre art by Anna Hergert and watercolour landscapes by Wilfred Chiu; Mar. 17-Apr. 16; opening reception: Thu, Mar. 17 (7-9:30pm)

VANDERLEELIE GALLERY 10183-112 St (452-0286) • Open: Tue-Sat 10am-5:30pm • Collagraphs by Jennifer Bowes, landscape paint-

ings by Sara MacCulloch • Mar. 12-29

WORKS GALLERY Commerce Place, 10150 Jasper Ave (426-2122) • Open Mon-Fri noon-5pm, or by appointment • **FINDING APHRODITE**: Artworks on paper by Gabriela Rosende; until Mar. 11 • **WORKING SPACE**: Artworks by five art and design students; until Mar. 11 • **CHICKENS**: Paintings by Peter Field; Mar. 15-Apr. 1; closing reception: Apr. 1 (7-9pm)

LITERARY

AUDREYS BOOKS 10702 Jasper Ave (432-9427) • Launch of Andy Weaver's poetry collection *Were the Bees* • Thu, Mar. 10 (7:30pm)

THE MELTING POT 10351 Whyte Ave (43-2932/433-6336) • **TALES** story circle • Fri, Mar. 11 (8pm)

NAKED CYBER CAFÉ 10354 Jasper Ave • Music, poetry, and performance art open stage hosted by the Naked Electric Orchestra • Every Thu (8pm)

LIVE COMEDY

BILLY BUDD'S 9839-63 Ave (438-1148) • Comedy night featuring Rick Reed • Sun, Mar. 13 (8:30pm)

THE COMEDY FACTORY 3414 Gateway Boulevard (469-4999) • Thu 8:30pm, Fri 8:30pm, Sat 8pm and 10:30pm • Attila (hypnotist, comedy magic); Mar. 10-12 • Roger Chandler; Mar. 17-19

THE COMIC STRIP 1646 Bourbon St, WEM, 8882-170 St (483-5999) • Show times nightly at 8pm; weekends 8pm and 10:30pm • John Wessling and guests; Mar. 10-13 • Silly Sundays for Kids presents Sheldon Casavant; Sun, Mar. 13 • Get Hypnotized! with Sheldon Fingler; Tue, Mar. 15 • Improvisation Extravaganza with The Second City Improv Players; Wed, Mar. 16 • Don Barnhart and special guests; Mar. 17-20 • Silly Sundays for Kids with Ron Pearson; Sun, Mar. 20

FESTIVAL PLACE 100 Festival Way, Sherwood Park (449-3378/451-8000) • Buddy Wasinane and the Other Fellers (musical comedy trio) • Mar. 10-13 (7:30pm) • \$25 (adult)/\$22 (child/senior) • Festival Place box office, TicketMaster

HORIZON STAGE 1001 Calahoo Rd, Spruce Grove (962-8995) • T. Baxter (thought control) • Sat, Mar. 19 (7:30pm) • \$20 (adult)/\$15 (student/senior) • Tickets available at the Horizon Stage box office (962-8995) or Ticketmaster

WUNDERBAR HOFBRAUHAUS 8120 101 St (436-2286) • The Lederhoosers Super Comedy Dryhump • Every Fri (8:30pm) • Free

YUK YUK'S KOMEDY KABERET Londonderry Mall (481-9857) •

THEATRE

BEST OF FRIENDS Jubilations Dinner Theatre, 8882-170 St (484-2424) • A group of stylish twentysomethings cope with single life and unaffordable big-city lifestyles in this spoof of the TV series *Friends* • Until Apr. 3 (Wed-Sat 6:30pm door, Sun 5pm)

DIE-NASTY! Varscona Theatre, 10329-83 Ave (433-3399) • An all-star cast of the city's top comic actors travel back to the Middle Ages—a time when love was courtly, desire was sinful and personal hygiene was suspect at best—for the 14th season of Edmonton's only live, improvised soap opera • Every Mon (8pm) until May 30 • \$10 (door)

THE FEVER Varscona Theatre, 10329-83 Ave (434-5564/420-1757) • Presented by Shadow Theatre •

Amy DeFelice directs John Sproule in *Aunt Dan and Lemon*, playwright Wallace Shawn's provocative one-man play about a solitary traveler who questions the morality of his comfortable life back home when he falls ill during a trip to a poverty-stricken foreign country • Mar. 10-20 (Tue-Sat 8pm, Sat-Sun 2pm) • Wed/Thu 8pm, Sun 2pm: \$15 (adult)/\$12 (student/senior); Fri/Sat 8pm: \$20 (adult)/\$16 (student/senior); Two-For-One: Mar. 15; Pay-What-You-Can: Sat 2pm • Tickets available at TIX on the Square

FOOL FOR LOVE Roxy Theatre, 10708-124 St (453-2440/420-1757) • Presented by Kill Your Television Theatre • Kevin Sutley directs Daniela Vlasakic, Nathan Cuckow, Kevin Corey and Robert Corness in *Burned Child*, playwright Sam Shepard's sultry, dreamlike comedy/drama about two estranged but hot-blooded lovers battling for the upper hand after being reunited in a two-bit motel on the outskirts of the Mojave Desert • Until Mar. 13 (8pm) • \$16 (adult)/\$13 (student/senior), Two-for-one Tuesdays

A GIRAFFE IN PARIS The Citadel, Rice Theatre, 9828-101A Ave (425-1820) • Tracy Carroll directs the world premiere of Edmonton writer Mark Haroun's heartwarming children's play about a young Egyptian prince who embarks on a perilous, magical journey to Paris in order to present the King of France with a giraffe • Until Mar. 20

KABOOM! 5 THEATRE FESTIVAL La Cité francophone, 8627-91 St (477-5955/420-1757) • Presented by Workshop West Theatre • A festival of groundbreaking new theatre from across Canada and within Edmonton. **Main stage productions**: Andy Jones's *King o' Fun* (Mar. 10-13); Darrell Dennis's *Tales of an Urban Indian* (Mar. 17-19). **Evenings With the Playwrights**: Andy Jones (Mar. 12); Darrell Dennis (Mar. 19) **Springboards New Play Series**: Staged reading of *The Blue Light* by Meko Ouchi (Mar. 15) • Tickets available at TIX on the Square

MORE TALES OF HANS CHRISTIAN ANDERSON Horizon Stage, 1001 Calahoo Road, Spruce Grove (962-8995) • Sun, Mar. 20 (2pm) • \$8 (all ages) • Tickets available at the Horizon Stage box office 962-8995, TicketMaster 451-8000

MUCH ADO ABOUT NOTHING Catalyst Theatre 8529-103 St (433-4999) • Presented by Sound and Fury Theatre • Brent Jans directs Dave Stone Nicole Moeller, Andrew McCreedy and Morgan Smith in William Shakespeare's classic comedy/drama about two pairs of lovers, one of which is brought together as a result of a mischievous prank, and another whose relationship is nearly destroyed by a malevolent lie • Mar. 17-27 • Tickets available by phone at 433-4999

OH SUSANNA! Varscona Theatre 10329-83 Ave (433-3399) • Edmonton's live, Euro-style talk show, featuring music, games, comedy and celebrity interviews all presided over by international glamour-gal Susanna Patchouli and her co-host, Eros, God of Love • Sat, Mar. 26 (11pm) • Tickets available at the box office

SEE HOW THEY RUN Mayfield Dinner Theatre Mayfield Inn, 16615-109 Ave (483-4051) • Philip King's old-fashioned British farce about an American actress, an English vicar, an American soldier, a ditz maid, a Russian spy, a confused bishop and a hopeless tangle of mistaken identities • Until Apr. 10 • \$52-\$82

VANYA Citadel Theatre, Main Stage, 9828-101A Ave (425-1820) • Bob Baker directs Tom Wood in Wood's new adaptation of *Uncle Vanya*, which transposes Anton Chekhov's classic drama about love, disillusionment and the gulf that separates the rural world from the sophisticated life of the city to northern Alberta in 1928 • Mar. 19-Apr. 10 • Tickets available at the Citadel box office

EVENTS WEEKLY

Fax your free listings to 426-2889 or e-mail them to Glenys at lstings@vuwweekly.com
Deadline is Friday at 3pm

CLUBS/LECTURES

ADAPTING TO CLIMATE CHANGE Mountain Equipment Co-op, 12328-102 Ave (458-6614 408-4587) • A discussion on how people, animals and the environment are adapting to climate change. Part of the One-Tonne Challenge Climate Change Speakers Series • Wed, Mar. 16 (7pm) • Free

ALBERTA GAY/LESBIAN TRANSFORMATION SOCIETY Centre for Education, One Kingsway, 101 St, 109 Ave (944-5265, 944-3616) • Annual general meeting • Thu, Mar. 10 (6:30-8:30pm) • Free

ANTI IRAQ OCCUPATION RALLY Gazebo Park, 104 St and 83 Ave (988-2713) • Commemorating the second anniversary of the US/UK war on Iraq • Sat, Mar. 19 (1pm)

BOREAL ENVIRONMENTAL ACTIVISM 7, 6328A-104 St; every Thu (6:30-8:30) • Organic Roots, 8225-122 St; every third Thu (6:30pm)

COMPOSTING TECHNIQUES Concordia College North Campus, Rm S-304, Schwerman Bldg (457-9519) • Reduce your waste and your water bills presented by Karin Adhead • Sun, Mar. 20 (2-4pm) • \$5

DIET AND DISEASE NAT Shaw Theatre (988-2713/469-1448) • Lecture presented by Brenda Davis • Tue, Mar. 22 (7pm) • Free (donations accepted)

AN EARTH OUT OF WATER ETL Building, U of A Campus (492-8558/448-1505) • Conference to launch the 2nd UN Decade of Water featuring speakers Maureen Wilson, Linda Duncan, Bonnie Ferguson, Diana Gibson, and others • Mar. 18-19 • \$25 (incl. lunch on Sat)/\$15 (without lunch)

EDMONTON'S FUTURE AND DEVELOPMENT DEPARTMENT Riverbend Library, 460 Riverbend Sq, Rabbit Hill Rd, Terwilliger Dr (944-4470) • Public meeting to discuss proposed amendment to the South Terwilliger Neighbourhood Area Structure Plan and Zoning Bylaw, Ward 5 • Thu, Mar. 17 (7pm)

EQUITABLE CHILD MAINTENANCE AND ACCESS SOCIETY Lion's Centre, 11113-113 St, Rm 2 (988-4015) • Monthly meeting discussing the issue of parental rights • Thu, Mar. 10 (7pm) • Free

THE GREEN PARTY Hostelling International, 10647-81 Ave (482-5211) • Meeting • Thu, Mar. 10 (7pm) • Free

WOOD-GROWING EDMONTON CONCEPTS AND DESIGNS John Janzen Nature Centre, 7000-143 St (496-2925) • Discussion on lawn-free yards • Mon, Mar. 14 (7-9pm) • \$25

HOW TO GET YOUR LIVER AND GALLBLADDER OFF YOUR MIND John Janzen Nature Centre, 7000-143 St (496-2925) • Seminar with Carole Rubin • Sun, Mar. 13 (1:30-3:30pm) • \$15, pre-register

LIVING POSITIVE www.edmlivingpositive.ca (1-877-975-9448, 488-5768) • Edmonton Persons Living with HIV Society • Every Tue (7pm): Peer-facilitated support groups • Daily drop-in, peer counselling

MEDITATION • Carneau United Place, 11148-84 Ave (412-1006) Drop-in meditation with Gen Keising Phuntso; every Thu (7-9pm); \$10 (donation) • **Diamond Way Buddhist Centre**, 4th Fl, 10314 Whyte Ave (455-4488) free meditations every Wed (8pm) • **Buddhist Meditation**, 10762 Whyte Ave (439-2492) Beginners Tibetan Buddhism; every Sun (7-9pm); until Mar. 14 • **City Arts Centre**, 10943-84 Ave; The Way of Life Meditation; last Tue each month (7pm door) • **Transmission Meditation**, Stalpoint Healing Centre, 10350-124 St (433-3342) every Tue, Thu, Sun (8-9:30pm); free

ORGANIC GARDENING Concordia College North Campus, Rm S-304, Schwerman Building (457-9519) • A health-based approach to gardening presented by Karin Adhead • Sun, Mar. 20 (12-2pm) • \$5

PAST LIVES, DREAMS AND SOUL TRAVEL Tuxedo's Cappuccino and Bistro Bar, St. Albert Rd (490-1129) •

Interactive discussion presented by Eckankar, *Religion of the Light and Sound of God* • Sat, Mar. 12 (3-4:30pm)

PHILOSOPHERS CAFE Stanley A Milner Library, Main Fl, SW Corner (492-0448) • Culture and Technology: What Should We Expect from Our Software? with Wes Cooper • Sat, Mar. 19 (2-3:30pm)

RIO, BRAZIL ENVIRONMENTAL CONFERENCE Hostel International, 10647-81 Ave (454-6216) • Travel slide show and lecture by Gerry Paschen and Change for Children projects in Brazil presented by Patsy Ho and Lorraine Swift • Mar. 12

RURAL ROOTS YOUTH LEADERSHIP CONFERENCE Alta Arts Bams, 10330-84 Ave (448-1505) • Youth conference to gain knowledge of communities, economies and the environment • Mar. 10-12 • \$30 (incl. breakfast and lunch)

SEEDY SATURDAY Concordia University College, Tegler Student Centre, 7128 Ada Blvd (490-6462/485-0218) • Seed savers and seed companies sell open pollinated vegetables, fruits, herbs, grains and flowers • Sat, Mar. 19 (10-3pm) • \$2/lids under 12 free

TOASTMASTERS • St. Paul's Church, 4005-115 Ave (476-6963) • Learn public speaking; every Thu (7-9pm) • **Baker Centre**, 10th Fl, 10025-106 St (477-2613) Upward Bound Toastmasters; every Wed (7pm) • **Norwood Legion**, 11150-82 St (456-3934) Norwood Toastmasters Club Weekly meeting about public speaking, and how to improve your communication and leadership skills; every Thu (8-10pm) • **Central Lions**, 11113-113 St (405-6408/489-83) Enthusiastic Seniors Toastmasters meetings first and third Tue every month (7:30pm)

UNDER THE NORTHERN LIGHTS: THE BOREAL FOREST V Wing Lecture Theatres, Rm 120, U of A Campus (492-8525) • Lecture on the conservation beyond crisis management: a new model for boreal forests of Canada, by Fiona Schmiegelow; Thu, Mar. 10 (4:30pm) • Lecture on the economics of sustainable forest management, by Dr. Shashi Kant; Mar. 17

VEGETARIANS OF ALBERTA Riverdale Community Hall, 9231-100 Ave (988-2713/469-1448) • Potluck • Sun, Mar. 13 (5:30pm) • \$2 (member)/\$3 (non-member)

WITHIN ONE WORLD, MANY PERSPECTIVES 9938-81 Ave (437-8013) • Presentation on intercultural communication featuring Dr. Milton Bennett, launch of SIETAR Alberta Chapter • Thu, Mar. 10

THE WORLD WE WANT McKay Avenue School, 3 Fl, 10425-99 Ave (988-8914) • Understanding and Acceptance Across Differences: Public dialogue featuring speakers Douglas Roche and Raj Pannu • Sat, Mar. 12 (8:30am-4:30pm)

QUEER LISTINGS

AGAPE Faculty of Education, U of A Campus • Sex, sexual, gender differences in education and culture focus group • Contact Dr. Andre Grace (andre.grace@ualberta.ca) for info

AXIOS (454-8449) • A support group, local chapter of the international organization of Eastern Orthodox and Eastern Rite Catholic Gay and Lesbian Christians

BISexual WOMEN'S COFFEE MEETING bwc@coffeesgroup@yahoo.ca • Social group for bi-curious and bi-sexual women • Second Thu ea month (7:30pm)

BOOTS AND SADDLES 10242-106 St (423-5014) • Large tavern with pool tables, restaurant, shows. Members only

BUDDY'S NITE CLUB 11725 Jasper Ave (488-6636) • Open daily 9-3, Fri 8pm • Mon: Amateur strip (12:30); DJ Alvaro, Ashley Love • Tue: retro, top 40 w/ DJ Arrowchaser, male-box night, free pool • Wed: DJ Eddy Toonflash; Drag shows (12:30) • Thu: Wet undies contest (12:30) w/Connie Lingua and DJ Squiggles • Fri: Dance party with DJ Alvaro • Sat: DJ Arrowchaser, pool tournament • Sexy Sundays with DJ Eddy Toonflash, all request dance party

DIGNITY EDMONTON (482-6845) • Support community for lesbian Catholics and friends

DOWN UNDER 12224 Jasper Ave (482-7960) • Steam bath

EDMONTON RAINBOW BUSINESS ASSOCIATION (422-6207) • An organization for gay men and lesbians in busi-

ness and their non-gay friends to share business knowledge, learn, make friends and network in a positive, proud space where being yourself is the norm

FREE TO BE VOLLEYBALL Oliver School Gym, SE Entrance 10227-118 St (444-5673) • Mixed recreational volleyball league catering to the GLBT • Wed (7:30-9:30pm) (Sept.-May) • \$3 (drop-in)/\$20 (term)/\$40 (year)

GAY MEN'S OUTREACH CREW (GMOG) 45, 9912-106 St (488-0564) • Peer education initiative for gay/bisexual men that works toward preventing the spread of HIV by improving self-esteem

HIV NETWORK OF EDMONTON SOCIETY 105, 10550-102 St (488-5742) • Programs and support services for people affected and infected by HIV/AIDS and related illnesses. Counselling, referrals, support groups, harm reduction, education, advocacy and public awareness campaigns

ICARE 702A, 10242-105 St (448-1768) • www.icarealberta.org • The Interfaith Centre for AIDS/HIV Resources and Education (formerly Interfaith Association on AIDS) provides spiritual support and connections for those affected by HIV/AIDS

ILLUSIONS SOCIAL CLUB GLCC, Suite 45, 9912-106 St • Meetings every second Thursday each month

INSIDE/OUT U of A Campus • Campus-based organization for lesbian, gay, bisexual, transgender and queer (LGBTQ) faculty, graduate student, academic, straight allies and support staff • Third Thu each month (fall/winter terms): Speakers Series. Contact Kns (kwellis@ualberta.ca) or Marjone (rmwonham@ualberta.ca) for schedule

LABOURA COMMUNITY COMMUNITY CHURCH United Church, 11148-84 Ave (474-0753) • Every Sun (7pm): Worship services. Serving the gay, lesbian, bisexual and transgendered community

LUTHERANS CONCERNED www.lcna.org (426-0905) • A spiritual community which gathers monthly for shaming, friendship, individual support and a safe space for our own spiritual questions

MADELEINE SANAM FOUNDATION Faculté St. Jean, 8406 Marie-Anne Gaboury (91 St) Rm 3-18 (490-7332) • Program for HIV-AIDS prevention, treatment and harm reduction in French, English and other African languages • Every 3rd and 4th Sat (9am-5pm) • Free (member)/\$10 (membership) • Pre-register

MAKING WAVES SWIMMING CLUB www.geocities.com/makingwaves_edm • Recreational and competitive swimming with coaching, beginners encouraged to participate. Socializing after practices • Every Tue and Thu

MEN TALKING WITH PRIDE (488-3234) • Every Sun (7pm): A safe, supportive, confidential discussion group talking about all gay related issues, for men at any stage of coming out • Free • talkingwithpride@hotmail.com

REDEMPTION COMMUNITY CHURCH OF EDMONTON (429-2321) • Weekly non-denominational church services

FLAG GLCC, Suite 45, 9912-106 St (462-5958) • Meetings every third Tuesday of the month at 7:30pm • Support/education for parents, families and friends of lesbians/gays/bisexuals transgenders

POLICE LIAISON COMMITTEE (421-2277/1-877-882-2011, ext. 2038) • Edmonton Police Service and the gay and lesbian community

PRIME TIMERS (426-7019) • Meetings every second Sunday of the month at 3pm. A social group for gay/bisexual men over 40 and their friends

PRISM BAR AND GRILL 10524-101 St, back entrance (990-0038) • Lesbian and gay bar/restaurant

THE ROOST 10345-104 St (426-3150) • Open Sun-Thu 8pm-3am, Fri-Sat 8pm-4am • Wed: Amateur strip with Weena Luv, Sticky Vicky, DJ Alvaro • Thur: Rotating shows: Sticky's open stage and the Weakest Link game second and last Thursday with DJ Jazzy • Fri: **Upstairs:** Euro Blitz: New European music with DJ Outtawak **Downstairs:** DJ Jazzy • Sat: Every Sat like new years: **Upstairs:** Monthly theme parties with DJ Jazzy **Downstairs:** New music with DJ Dan and Mike • Sun: Betty Ford Hangover Clinic Show: Every long weekend with DJ Jazzy • Tue-Thu \$1 (member)/\$4 (non-member); Fri-Sat \$4 (member)/\$6 (non-member); Sun \$2

STEAMWORKS 11745 Jasper Ave (451-5554) • Steam baths open daily (24hrs)

TRANSGENDER TRANSFORMED SUPPORT GROUP egret@hotmail.com • Meetings every fourth Tuesday of the month • Information and mutual support for transgendered people in an open, friendly and safe environment. Open to transsexuals, transvestites, cross-dressers, drag queens/kings

WOODY'S 11723 Jasper Ave (488-6557) • Open Daily (noon)

• **SabWerk Karaoke** with Aime and Tizzy (7-12pm) • Tue, Sat/Sun Pool tournaments

YOUTH UNDERSTANDING YOUTH 45, 9912-106 St • www.members.shaw.ca/yuy • Every Sat (7-9pm) • An adult facilitated social/support group for lesbian, gay, bisexual, transgendered, straight and youth under the age of 25

SPECIAL EVENTS

SHARATHANATYAM Stanley Milner Library Theatre, Sir Winston Churchill Sq (420-1757/423-RAGA) • Featuring Malavika Venkatsubbaiah, Malini Murthy, Kanchana Sivalingam (Shivalaya dancers) • Sat, Mar. 19 (6:30pm) • \$10 • Tickets available at TIX on the Square, Raga-Mala

BUSKER'S BALL Queen Alexandra Hall, 10425 University Ave (439-1273) • Fundraiser for the Parkland Institute • Fri, Mar. 18 (7pm) • \$6 • Tickets available at Blackbyrd

EDMONTON COLLECTIBLE TOY AND COMIC SHOW Mayfield Inn, Grand Ballroom, 16615-109 Ave (993-8799) • Sun, Mar. 20 (11am-4pm) • \$5 (collector hour, 11am-noon)/\$3 (noon-4pm)/kids under 12 free

GET UP, STAND UP Powerplant, U of A Campus • Benefit show featuring a variety of local musicians, dancers and actors • No minors • Sat, Mar. 12 (4:30pm door) • \$10 (adv)/\$12 (door) • Tickets available at information booths HUB/CAB U of A Campus

INTERNATIONAL CULTURAL NIGHT Myer Horowitz (451-8000) • Fundraiser presented by the International Relief Student Organization • Mar. 14 (6:30pm) • \$10 (student/children/senior)/\$20 (adult) • Proceeds to construction of a community hall in Thirumulaivasal, India • Tickets available at U of A International Centre, SUB/HUB/CAB info booths, TicketMaster

LATIN FIESTA Servian Hall, 12920-112 St (472-0532) • Dance, art show and music with Sonora Tropical and DJ Jose Jose • Sat, Mar. 19 (7pm-2am)

MAGIC MOMENTS Northlands Agncm (953-9464) • Children's benefit dinner, live and silent auction featuring speaker Martin Garber-Conrad • Mar. 18 (6pm)

NIGHT OF ARTISTS The Ramada Inn and Conference Centre, 11834 Kingsway Ave (420-1757) • Mar. 18-20 • **Gala Dinner:** Music by Los Morenos, Kelly Alanna, and Vianite; Tanya Wood's Dysfunctional Clothing Collection, dance presentation and fashion show; live art creations by Lewis Lavoie and Phil Alani; Fri, Mar. 18 (6pm); \$50 (each)/\$360 (table of eight), adv. only • **Tangent Poetry Concert:** Poetry, art, music and dance; Sat, Mar. 19 (2pm); \$8 (adv)/\$10 (door) • **Cocktail Party:** Live art creation by Lewis Lavoie and Phil Alani; music by Vianite, Pattie Emma, Loverline, Magilla Funk Conduit; Sat, Mar. 19 (7pm); \$25 (adv)/\$30 (door) • **Roots Café:** Singer songwriters, music by Melissa Majeau, Chantal Vitalis, Carrie Hryniv, Pienan Spring; Sun, Mar. 20 (2-5pm); \$8 (adv)/\$10 (door) • **Grande Finale:** Featuring Lynn Miles and Bob Jahng; Sun, Mar. 20 (8pm); \$15 (adv)/\$20 (door) • Weekend passes: \$70 per person (incl. all events)

ONE WORLD BEAT FESTIVAL Sacred Heart School Gym, 9625-108A Ave (448-1505/420-1757) • International music festival featuring Bill Boume, Terry Morrison and John Gorham, Musica Sud Americana, Global Voices Multicultural Choir, and a mini NGO Fair • Sat, Mar. 19 (7pm-1am) • \$12, all-ages event • Tickets available at TIX on the Square, Change for Children • Proceeds to Change for Children's Education Projects in Guatemala, El Salvador, Zimbabwe and Sierra Leone

RURAL ROOTS YOUTH LEADERSHIP CONFERENCE Trans-Alta Arts Bams, 10330-84 Ave (448-1505) • Explore global issues/local actions for change, for youth 14-19 • Mar. 10-12 • \$30 (incl. breakfast/lunch (scholarships available)) • Pre-register

WORLD OF ART AND MUSIC: FROM CREATION TO AUC-TION Amiskwaciy Academy, 101 Airport Rd (425-4644 ext. 6) • Multicultural food, music and art featuring ASANI the Arabian Ensemble and the West African Ensemble • Mon, Mar. 21 (7-10pm) • \$20

KARAOKE

AVENUE PIZZA 8519-112 St (432-0536) • Every Thu (9:30pm)

B-STREET 11818-111 Ave (414-0545) • Every Wed-Sun (9pm); with Brad Scott

BANKER'S PUB 16753-100 St (406-5440) • Every Fri-Sat (9pm-1am): Off-Key Entertainment with Ken

BILLY BOB'S Continental Inn, 16625 Stony Plain Rd (484-7751) • Every Thu/Fri/Sat (9:30pm). with Escapade

Entertainment

BILLY BUDD'S 9839 63 Ave (418-1148) • Every Fri/Sat (9:30pm)

BLUE QUILL 326 Sackville Rd (434-1111) • Every Fri/Sat (10pm)

BOHEMIAN PUB 1500 99 Ave (448-1768) • Every Fri/Sat (10pm)

BUD'S LOUNGE St. Albert (458-3826) • Every Fri-Sat (9:30pm-1:30am)

CAMELOT SPORTS BAR 10231-95 St (425-4298) • Sun (8pm): Hosted by Jeannie

CELI'S IRISH PUB 10338-109 St (426-5555) • Ceilidh Every Sat (9pm); until Mar. 19

CLAREVIEW PUB Victoria Trail, 132 Ave (414-1111) • Every Tue (9:30pm-2am)

CLIFF CLAYVIN'S 9710-105 St (424-1614) • Every Fri/Sat (10pm)

DOYLE'S PUB 2619-151 Ave (473-1961) • Every Fri/Sat (9:30pm); with Stone Rock

DUSTER'S PUB 6402-118 Ave (474-5554) • Karaoke Wed

FRANCO'S 14059 Victoria Trail (478-4636) • Every Fri/Sat (9pm); with Debra-Fae

FUNKY BUDDHA 10341-82 Ave (433-9676) • Every Fri/Sat (9:30pm); with Scott

GAS PUMP 10166-114 St (488-4841) • Every Tue/Wed (9pm)

HILLVIEW PUB 311 Woodvale Rd. W, Millwood (414-0408) • Every Fri/Sat (9:30-1am)

JIMMY RAY'S 15211-111 Ave (486-3390) • Every Fri/Sat (8:30pm): Name that tune

KELLY'S 11540 Jasper Ave (451-8825) • Every Sun/Wed (9pm)

KINGSKNIGHT PUB 9221-34 Ave (433-2599) • Greed Bastard Thursdays

L.B.'S 23 Akins Dr, St. Albert (460-9100) • Every Tue/Thu (9pm)

MARK'S BACK PUB 13403 Fort Rd (406-5152) • Every Fri/Sat (9pm); with Peggy Sue

MICHAEL'S 11730 Jasper Ave (482-4767) • Every Mon. with Scott

ORLANDO'S I 15163-121 St (457-1195) • Every Wed-Thu (9pm-2am): Off-Key Entertainment with Nicole

ORLANDO'S II 13509-127 St (451-7799) • Every Tue/Wed (9pm)

OVERLAND RESTAURANT 12960 St. Albert Tr (454-0667) • Every Fri/Sat (9pm): Off-Key Entertainment with Connie

PEPPERS Westmount Centre, St. Albert Trail, 111 Ave (451-8022) • Every Thu

RATT U of A Campus (492-2048) • Karaoke Wednesdays with Knegs from Stone Rock Productions

RATTLESNAKE SALOON (438-8878) • Karaoke Carral Trail Sat hosted by Mr. Entertainment

ROSARIO'S 11715-108 Ave (447-4727) • Daily (9pm-2am)

ROSEBOWL PIZZA 10111-117 St (482-5152) • Every Wed/Sat (9pm)

ROSIE'S BAR AND GRILL • Downtown, 10604-101 (423-3499); Mon-Sat (9pm); Sun (7pm); with Ruth • **Hightstreet**, 10315-124 St (482-1600); daily (9-11pm) • **Old Strathcona**, 10475-80 Ave (439-7211); Thu/Fri/Sat (9:30pm-1:30am)

STRATHEARN PUB 9514-87 St (465-5478) • Every Fri/Sat (9pm)

TODAY'S 5224-86 St (465-6223) • Every Fri/Sat (9pm-1am)

WINSTONS PUB 9016-132 Ave (457-4883) • Every Wed/Fri/Sat (9:30m-1am)

WOODY'S 11723 Jasper Ave (488-6557) • Open Daily (noon) • Sat-Wed: Karaoke with Annie and Tizzy (7pm night)

YESTERDAY'S 205 Carnegie Dr, St. Albert (459-0444) • Every Tue (9pm-1am): Off-Key Entertainment with Nicole

ZOCCA'S PUB 10807 Castledowns Rd (473-6344) • Every Sun (9pm-1am): Off-Key Entertainment with Nicole

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Place up to 20 words FREE. Ads more than 20
words will be subjected to regular price or cruel
editing. Duplicate ads will not be published,
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Glenys at 426-1996/fax 426-2889/e-m
glenys@vueweekly.com or drop off at 10303-108
St. Deadline noon the Tue before publication.
Placement will depend upon available space.

artist to artist

Figurative Sculpture course offered.
A great clay class for all levels.
Call Harcourt House Arts Centre at 426-4180

DIRECTOR WANTED for musical drama
(Celtic music) for the Fringe, Maggots Inc. had
previously successful productions. Contact
Tom @ 467-8981 or tomsor@shaw.ca

Call to Enter ArtsHab Studio Gallery features guest
artists. Incl: Proposal (w/physical description, spe-
cial requirements); 10 slides/photos; CV; Artist
statement. Info ph Tim 423-2966.

The Alberta Society of Artists presents a lecture by
ASA life member Ilda Lubane. At the Edmonton Art
Gallery Lecture Theatre, Mar. 10, 7pm.

NextFest Visual Artist Call for Submissions:
Deadline: April 1st. Call Theatre Network @ 453-
2440 or www.atheatre.com for more info.

Opening casting calls for short film. No pay, just
play. Lead adult male & female. Mar. 15, 10am-
4pm. FAVA Bldg, Ortona Armoury, 97422-102 St

The Indusutreal Nutcracker (benefit for HIV
Edmonton) looking for musicians, artists, perform-
ers. Phil 437-5014, e-m: satoreye@shaw.ca

2 environmentally passionate actors wanted, 1 m.
1 f w/improv skills to play animal characters in
children's nature series pilot. e-m: standing-
bearfilms@telus.net

The Alberta Society of Artists call for membership.
Are you interested in curating shows, being part of
exhibitions, art education? Become a ASA
member. e-m: north@artists-society.ab.ca

Visual artists: Red Strap Market is now booking art
shows. Great loft style studio space available. Ph
902-2225.

Attention: Musicians, Theatre Groups, Dance
Troupes etc. Rehearsal space available at Red Strap
Market, 10305-97 St 902-2225.

Looking for clothing designer to collaborate with
to transform tees into unique shirts. Call Aileen @
708-3241 for more info.

3rd Busker's Ball seeks buskers, street performers,
street artists to host a benefit concert for the
Parkland Institute. Bill 433-5159.

looking for models, actors, performers: planet ze
design center, 10055-80 ave, 428-3499, hrs. tue-fri
12-5 Sat 2-6 www.artforumze.com

need artist, art teachers: planet ze design center,
10055-80 ave, 428-3499. tue-fri 12-5 sat 2-6

musicians

Pro-touring band seeking guitar player. Modern
rock/punk/alternative influence. Serious players.
e-mail info to protouringband@hotmail.com

Need a promotional DVD for your Passion?
Musicians, artists (visual, performance),
board riders (surf, skate, snow and wake).
We'll do anyone 780-994-0999.

'80s thrash guitarist wanted. Serious victims
only. Call 887-8781 or 451-1859.

MUSICIANS NEEDED for jingles and other studio
session projects. Please call 429-2262 for details.

Auditions: feature acoustic singles or feature con-
certs in intimate Café setting. Bella Beans Coffee
Café. Ph Cindy, 953-2539 leave message.

LOCAL FILMMAKER looking for Band or Singer to
shoot music video to build reel. Beneficial to both.
E-mail SMKCH@telus.net.

Female fronted 3pc requires drummer with big
ears, open mind, and soul. Infl. by everything.
444-4670 or e-m: royor3@hotmail.com

half cut looking for drummer. Able to record and
tour extensively, serious only. Web: www.halfcut-
sucks.com. Ph matt leddy 780.908.0115.

Gate seeks 2nd guitarist. Mature, dedicated cre-
ative. Serious enquiry only Jarred 554-3040. book-
ings@gateband.com

Barkin' Spiders require experienced bass player &
guitar player w/strong background vocals. '80s and
classic rock. Ph Dave 465-9799 (after 6pm)

Rhythm section seeking musicians/singers
/dancers for local disco/jazz/dance cover band. Ph
Rod 473-0610.

Female fronted 3pc requires drummer with big
ears, open mind, and soul. Infl. by everything.
444-4670/e-m: royor3@hotmail.com

Bass player available for working band. Pro gear,
experienced, any styles. Local, available for
tour/cruise employment. Leave message 473-0610.

Well rehearsed rock band looking for guitar/key
board vocal, multi-instr. bonus. James 433-2715.

Experienced rock singer seeking modern rock
band with musical ESP. Inf: Tool, Faith No More,
977-3571.

Do you create/record music but lack a versatile
vocalist with serious improv skills? Leave message
977-3571.

Seeking hard rock band/tribe lacking a powerful
frontman to pull it all together. Commitment a
must. 977-3571. Leave message w/details.

Wanted guitar (or steel) player for country rock
band. Call Mike @ 450-5306.

volunteers

YEAR ROUND ON-LINE AUCTION for Alberta
Easter Seals. http://auction.edmonton24hourrelay
.com. Donate items, bid, have a great time.
Carmen 429-0137 x233.

Supportive adult role models needed to share time
and interests with children and youth aged 7-17
with emotional/behavioral concerns. Orientation
and supervision provided. Flexible evening or
weekend placements. Ph Lily 471-1122 ext 361.

Volunteer Overseas with Canadian Crossroads
International: human rights, community economic
development, and HIV/AIDS education, preven-
tion, care. www.cciorg.ca

The 3rd Busker's Ball seeks fun loving volunteer to
host a benefit concert for the Parkland Institute. Bill
433-5159.

OUTGOING and enjoy working with people? Like
learning about science and educating others?
Hosting and educational volunteer positions @
Odyssey TM Ph Violet 452-9100.

Love to Cook? Cooking Tutors needed to teach
basic cooking skills to adults with developmental

disabilities in classroom-based setting. Staff support
on site. Ph Lily 432-1137 ext 357.

Literacy tutors needed to assist adults with develop-
mental disabilities to acquire basic reading and
writing skills. Tutor training, support, and materials
provided. Ph Lily 432-1137 ext 357.

A call for volunteers - Action for Healthy
Communities: Questions about AHC philosophy &
programs? 944-4687 Visit: www.a4hc.ca

Adult Day Support Programs provide seniors with
special needs with a recreational/educational day
program Donna 434-4747.

If you OR your brother/sister has schizophrenia,
call 492-6033 to be in research study. Expenses
paid.

Do you like to drive your own car in Edm? We pay
the gas! To be appreciated, call Seniors Vol.
Driving for more information at 732-1221.

Call for Child Volunteers (10 to 12 yrs) needed to
assess environmental effects from within the
study area of Leduc or Parkland Counties.
Ph (780) 962-7570.

Be a Distress Line &/or Youthon.com Crisis Chat
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rience • Career-related skill development
www.thesupportnetwork.com for info or call The
Support Network at 732-6648.

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Theatre has a variety of volunteer opportunities
throughout the season. 477-5955.

Volunteer for the St. Albert Arts and Heritage
Foundation Ph Jennifer 459-1194; Profiles
Gallery Ph Joanna 460-4310; Musée Heritage
Museum Ph Debby 459-1528



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6th floor, 10044 - 108 St., Edmonton, T5J 3S7

Email: nicole.jofre@ipsos-na.com

Fax: 408 - 4545

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INDEX

- Automotive •Employment
- Education •Announcements
- Real Estate •Market Place
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- Cheap Stuff •Music •Services
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- Email: office@vueweekly.com
- Office: 10303-108 St. Edmonton
- Deadline: Tuesday at Noon
- Print your copy legibly on lines provided at right.
- Up to 45 characters per line.
- Every letter, space or mark counts as 1 character.
- Allow one space following punctuation.

SECTION (FROM INDEX):

HEADLINE (MAX 20 CHARACTERS):

EXTRAS

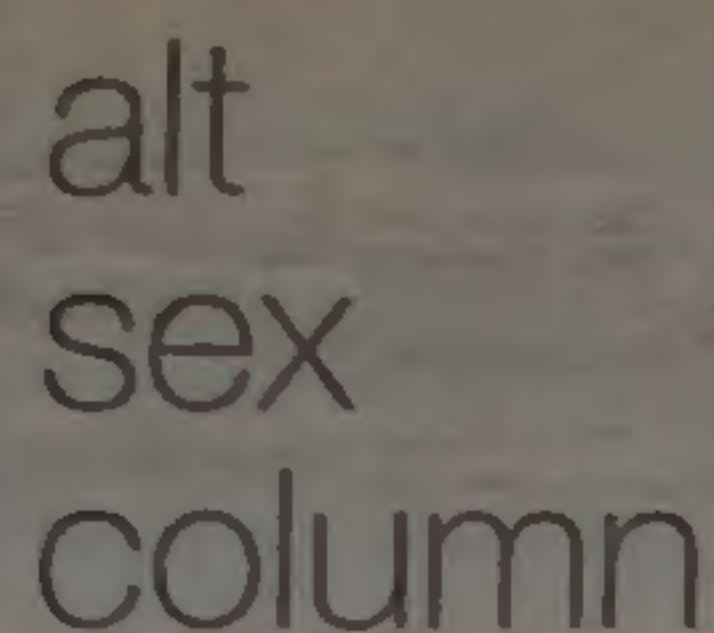
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Andrea Nemerson writes and teaches in San Francisco. You can e-mail her a question at andrea@altsexcolumn.com.

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Frontier College-Student for Literacy looking for
volunteers to train as literacy tutors. www.frontier-college.ca Ph 492-4066, e-m: frontier@ualberta.ca

FunTeam Alberta, a non-profit sport organization is currently seeking Volunteers for the RecTeam Program. www.funteamalberta.com Ph Riana 490-0242, e-m info@funteamalberta.com

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